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## REFERENCE

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ROYAL AND HISTORIC  
GLOVES AND SHOES









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## PREFACE

THE early intention with regard to publishing pictures of gloves and shoes was a very modest one, but having once got to work, I found materials cropped up from various unexpected quarters, and thus a more ambitious volume is the result. From the outset my aim has been to give accurate and reliable illustrations of royal and historic gloves and shoes, trusting to these for success rather than upon any literary display, that part of the matter having already been efficiently done by several well-known authors.

Whatever works may have been written on gloves or shoes, I venture to think that hitherto no attempt has been made to illustrate the subjects by such pictures as are contained in this volume.

With the exception of the pictures of gloves in the Victoria and Albert Museum and those taken from the Stuart Relics exhibited at the New Gallery, London, every plate has been specially taken for this work from the existing article, either by photographs when possible or, when more convenient, by carefully made water-colour drawings by myself; in every case absolute accuracy has been attempted.

The information contained in the Introductions to the two subjects, and the descriptions given to each plate, will, it is hoped,

prove useful and interesting to those to whom the work will appeal the most, viz. to artists, workers of embroidery, antiquarians, curators of museums, and possibly to the public generally.

The labour of gathering together suitable specimens, and of obtaining information for the brief descriptions, has not been very light, and has extended over some two years, while as a reward it has brought me into contact with a number of collectors and others who have given kindly help in my undertaking. To those who have so willingly lent me their treasures I tender my sincere thanks, their names appear at the foot of each description. I also desire to record my grateful acknowledgments to those whose names I give below, who, among others, have assisted me by advice, introductions, and by other means in producing this volume.

Viscount H. A. Dillon, F.S.A., J. W. Clark, M.A., University Registry, Cambridge, Mrs. R. E. Head, Messrs. C. W. Bell, Allen Fea, Ambrose Harding, Miller Christy, the Bursar of New College, Oxford, and the Trustees and Officials of the various Museums who have given me access to their treasures. I am also indebted to Messrs. Palmer-Clarke, of Cambridge, and other photographers, who have well and carefully carried out my wishes in producing the pictures.

W. B. R.

CAMBRIDGE, 1904



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# GLOVES



# ROYAL AND HISTORIC GLOVES AND SHOES

## HISTORICAL INTRODUCTION ON GLOVES

**T**HAT gloves, in some form or other, at first in a limited way only, have been in use from a very early period is without a doubt, and much has been written at various times on their origin and use; and this renders it less necessary in the present work to deal in any pedantic or lengthy manner with the history or manufacture of either of the subjects to which this work is dedicated. Still, for the benefit of the casual reader, a short *résumé* of a few general facts concerning our subjects may not be altogether unnecessary.

The origin of the glove has never been actually discovered, but it was certainly in use in very early times.

Perhaps the earliest mention of gloves is that in the Bible, where Rebecca, in order to secure the birthright for her son Jacob, put skins on his hands that so his father Isaac should not recognise the younger from the elder of the sons.

Before gloves, in their most primitive form, became in any degree to be commonly worn by either sex, by cleric or layman, the want of a covering for the hands was very probably supplied by

long and loose sleeves falling at will over the wrists and hands. Numerous illustrations could be given of this kind of sleeve as a hand-covering derivable from brasses and mediæval pictures.

In Frense Church, Norfolk, is a brass to the memory of Anne Duke (A.D. 1551), and another in Sawtre Church, Hants; and in many others in various parts of the country exquisite representations are to be found, in brass and stone, of the falling sleeve or turn-over cuff, usable as a covering for the wearer's hands.

Planché, in his *History of British Costume*, speaks of the sleeves and mantles of the eleventh century being used as hand-coverings.

Gloves, though probably very unlike the article with which we are familiar, were known to, and worn by, the Roman and the Greek.

We have the authority of Planché that after the time of Henry I. (A.D. 1135) gloves, "some short, some reaching nearly to the elbows, embroidered at the tops and jewelled at the backs if pertaining to Princes or Prelates, became frequent."

Here is a definite statement from a reliable authority that gloves, both plain and embroidered, were by no means uncommon, even at this early period of our history.

In Worcester Cathedral is a monument to King John, on which the King is represented in his regal habiliments, and on the hands are gloves with jewelled work on the backs.

In 1370 merchants were allowed to import leather gloves into Gascony, which proves that gloves had become articles of common everyday wear; in 1564 gloves were forbidden to be imported into England, and this prohibition was not withdrawn till 1825! There is ample evidence that a large and regular trade existed in this country at an early date; brasses on various tombs and sculptured effigies absolutely confirm the fact. In the Church of Fletching, in Sussex, is a memorial to a glover. It consists of a plain slab of



stone, in which is inserted two small plates of brass, one representing a pair of gloves, with slightly embroidered gauntlets, showing the palms of the hands; and on the second brass, placed immediately below the first, is an inscription commencing, "Hic Jacit Petros Denot, Glover." The date may be about 1450. Again, in the Church of St. Peter, in the chancel, at St. Albans, a brass shield at one time marked the grave of one John Atkin, Glover (A.D. 1449); there is also a brass to Bishop Bell in St. James's Church, Clerkenwell, London, on which he is represented wearing gloves.

There is a monument in Norwich Cathedral to Bishop Goldwell, representing a full-length effigy, on the hands of which, though greatly mutilated, may be seen gloves with jewelled backs.

Thomas à Becket is said have been buried wearing his official gloves. This adds to the evidence that gloves, at any rate among ecclesiastics, were in common use. A pair of gloves are mentioned in the will of Bishop Riculfus, who died A.D. 915.

Henry II., who died A.D. 1189, and was buried at Fontevrault, is described as wearing his coronation robes; his golden crown on his head, and gloves on his hands. When the tombs of King John (A.D. 1216) and of Edward I. (A.D. 1307) were opened in the eighteenth century, gloves were found upon the hands of both these monarchs.

Probably the earliest existing examples of clerical gloves are those of William of Wykeham, the founder, in 1380, of New College, Oxford, which are now preserved in the Ashmolean Museum in that city.

In the reign of Henry VIII. gloves, worn by the nobility and gentry, were generally beautifully and elaborately embroidered; and later on, in the time of good Queen Bess, perfumed gloves became quite the fashion among ladies and gentlemen of the Court.

Early in the sixteenth century a curious custom prevailed of

having slits cut in the fingers of the gloves, in order to display the jewelled rings on the hands of the wearers.

Stow, in his *Annals* (1615), page 868, describes how “Millo-ners, or Haberdashers had not then any gloves Imbroydered, or trimmed with gold, or Silke ; neither Gold nor Imbroydered Girdles and Hangers, neither could they make any costly wash or perfume, until about the fourteenth or fifteenth yeare of the Queene (Elizabeth) the right honourable Edward de Vere, Earle of Oxford : came from Italy, and brought with him Gloves : sweete bagges, a perfumed leather Jerkin, and other pleasant things, and that yeer the Queene had a payre of perfumed Gloves trimmed onely with foure Tuftes or roses of culled Silke, the Queene tooke such pleasure in those Gloves, that she was pictured with those Gloves uppon her hands, and for many yeeres after it was called the Earle of Oxfords perfume.”

Stow is evidently in error when he says haberdashers had neither embroidered nor perfumed gloves till the time of Queen Elizabeth, as such articles are mentioned in various documents at a much earlier date, though they may not have been of English manufacture or in common use.

In Nichols' *Progress of Queen Elizabeth* it is recorded that “When the Queen went to Cambridge in 1578 the Vice-Chancellor presented a pair of gloves perfumed and garnished with embroidery and goldsmith's wourke, price 1x<sup>s</sup>. It fortun'd that the paper in which the gloves were folded to open ; and hir Majestie behoulding the beautie of the said gloves, as in great admiration, and in token of her thankful acceptation of the same, held up one of her hands, and then smelling unto them, put them half waie upon her hands.”

As perfumed gloves became more common, quaint recipes were published instructing ladies and others in the art of making “washes, cosmeticks and perfumes.” The following, extracted from

*Beauties' Treasury; or, the Ladies' Vade Mecum*, published in London in 1705, is of interest :—

“ A rare Perfume to scent Gloves, Fans or the like. *Musk and Amber-Grease* of each a scruple, dried leaves of sweet *Marjoram*, beat into fine powder an Ounce, the whitest *Gum Tragacanth* one Ounce, dissolved in half a Pint of White Wine, and into that Liquid put the rest, let it simmer over a gentle Fire and wilst it is so doing put in a scruple of *Civet*, and take off the composition, when having prepared your Gloves by laying them smooth and even on a clean Board or Carpet with a Brush dipt in this gently go over them, and when that is dry, do it a second time, and after that a third time, let them dry in the Shade and it will be a very pleasant wholesome and lasting Scent.” Another recipe from the same little volume is headed “The Roman and Millan Perfume for Gloves,” and among the ingredients mentioned therein are rosewater, jasmine, cloves, nutmegs, labdanum, and several of the items named in the previous recipe, ending with the words; “The Scent of which will greatly refresh and cherish the Vital Spirits.”

The price of perfumed gloves appears to have greatly exceeded that of those not so treated. In the Appendix of *A Roll of Ancient Cookery* is the following entry among accounts relating to an event in the household of Sir John Nevile, of Chete, Knight. “The Marriage of my son in law Roger Rockley and my daughter Elizabeth Nevile, the XIVth. of January, in the XVIIth. year of our Sovereigne Lord Henry King VIII.

“ Item, for a Pair of perfumed gloves	£o. 3. 4
Item, for a Pair of other gloves.	o. o. 4”

As an emblem the glove has been used for centuries past, sometimes as a love token, at others as a sign of defiance ; they have been presented to kings and queens by loyal subjects when visiting

the houses of noblemen and gentry or on entering cities and towns, and on these state occasions the gloves had probably been specially made and beautifully embroidered.

Shakespeare makes several of his characters speak of gloves. In the *Merchant of Venice* Portia asks Bassanio for his gloves; in *Romeo and Juliet* and in the play of *Henry V.* the glove is spoken of. Sir Walter Scott, in *The Fair Maid of Perth*, gives a Simon *Glover* for a father, and in Chapter II. of that novel the fair *Catharine* is described as "laying aside the splendid hawking glove she was embroidering for the Lady Drummond."

A striking feature in ancient gloves is their great length and size; but it must be remembered that *fit* was scarcely a consideration in early days, the tight and well-fitting glove being comparatively a modern invention.

The fashion in the gloves and mittens of the civilian was often reproduced, more or less, in the iron gauntlet of the warrior, on which chasing or engraving would take the place of jewels and embroidery.

After the reign of Charles II. the beautifully embroidered gloves gradually gave place to those of a plainer character, and at the same time ceased to be so often used as a love or other token of any significance, though even yet it retains some small traces of its past importance. At funerals, to this day, gloves are often distributed to the mourners, and at what are known as Maiden Sessions the local authorities present white gloves to the Judges and Recorders.



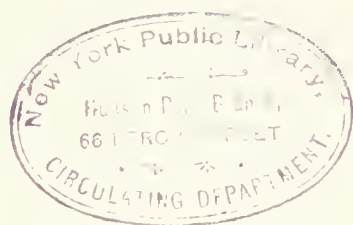
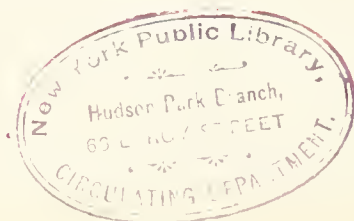




PLATE I



## PLATE I

## BISHOP WYKEHAM'S GLOVE

FOURTEENTH CENTURY

FROM A DRAWING BY THE AUTHOR

THE left-hand glove of a pair of great interest and beauty, and, taking into consideration their age (517 years), in a wonderful state of preservation; they are made of crimson, purl knitted, silk, embroidered on the backs and cuffs with gold, now faded and tarnished. The octagon designs round the cuffs are separated by small squares of green silk; a double band of gold embroidery encircles each finger and thumb. The entire length of the gloves from the tip of the middle finger to the edge of the cuff is  $9\frac{3}{4}$  inches. The cuffs are lined with crimson silk: the circles on the back of the hand, with their sixteen flame-pointed arms worked in gold, surround the sacred monogram.

These early ecclesiastical gloves belonged to William of Wykeham, Bishop of Winchester, the founder of New College, Oxford (originally designated St. Mary's College of Winchester in Oxenford), in 1379, and were probably worn by him at the opening religious ceremonial, April 14th, 1386.

They are carefully preserved in the Treasury of New College, Oxford.

## PLATE II

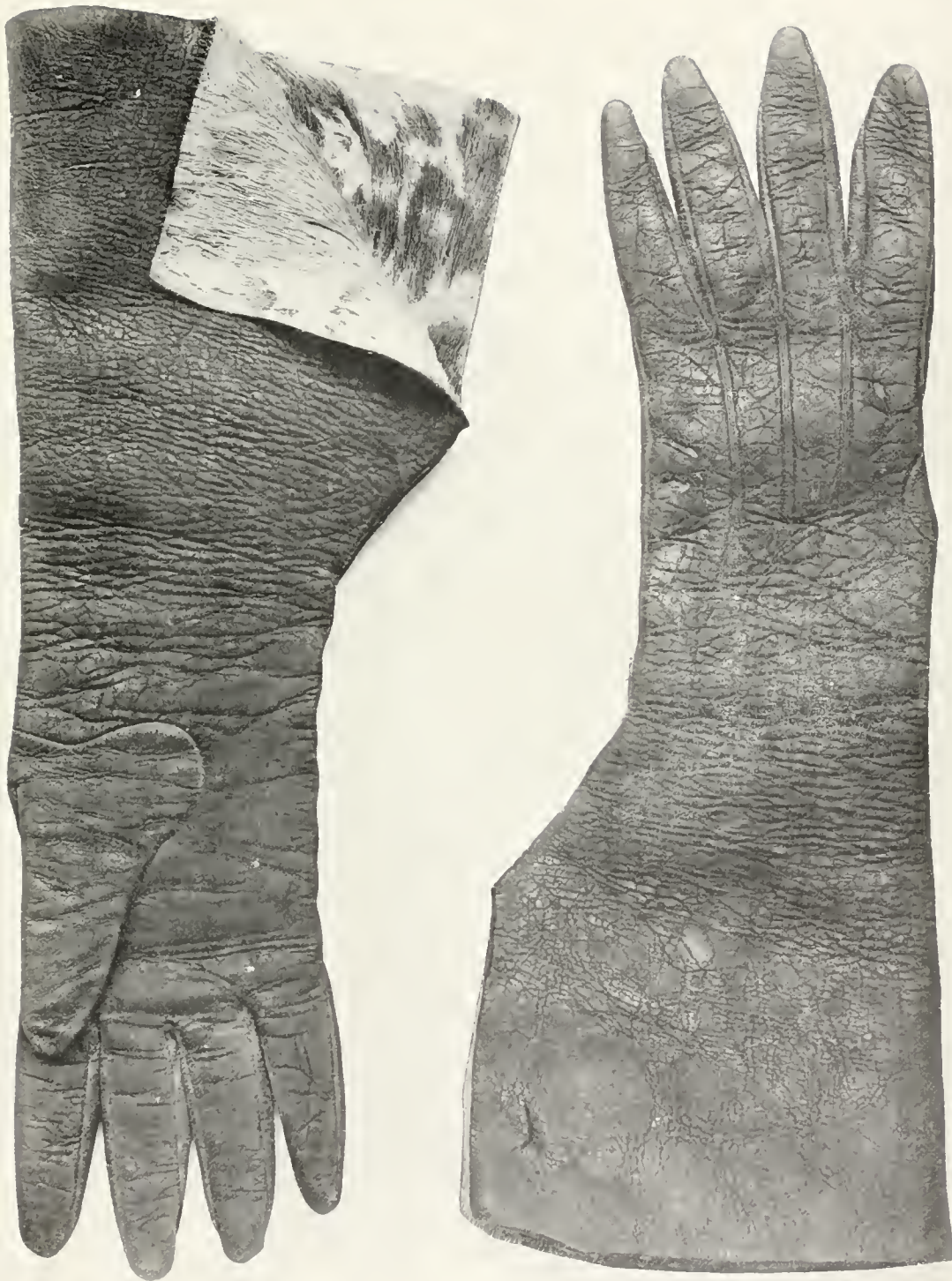
## GLOVES OF KING HENRY VI

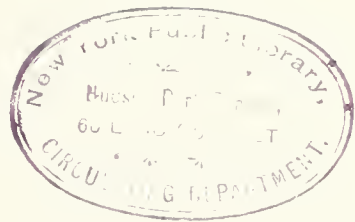
A REMARKABLE pair of fifteenth-century gloves, which belonged to Henry VI. They are made of fine brown Spanish leather, lined with deer skin, tanned with the hair on. The gauntlets reach to the elbow, and can be turned down when required. They are described as small enough for a "middle-sized woman"; their total length is 18 inches, and the width across the top of the gauntlet is  $7\frac{1}{2}$  inches.

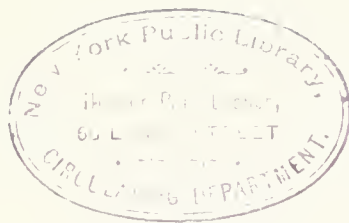
The King was concealed, after the battle of Hexham, at Bolton Hall, Yorkshire, and these gloves were given by him to Sir Ralph Pudsey. They were long treasured at Bolton Hall, and afterwards at Hornby Castle, together with a pair of the same monarch's boots.

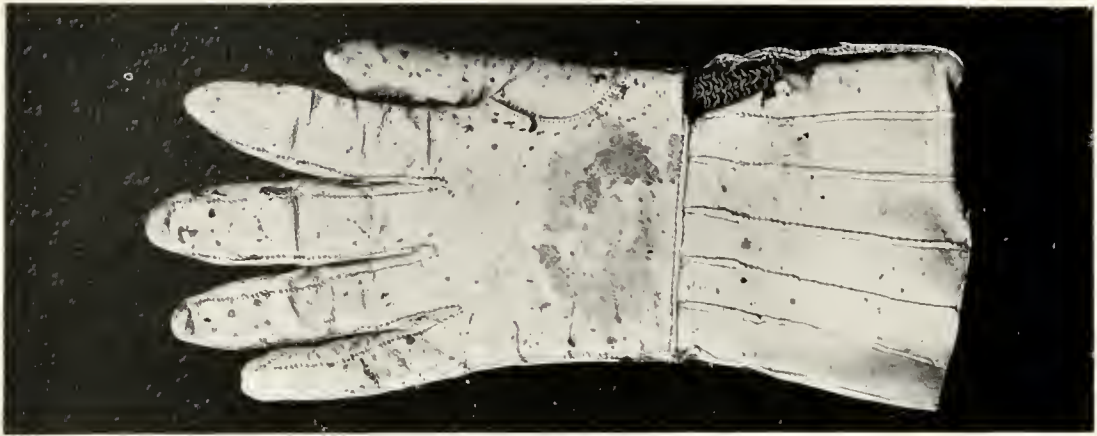
The property of Free Public Museums, Liverpool.







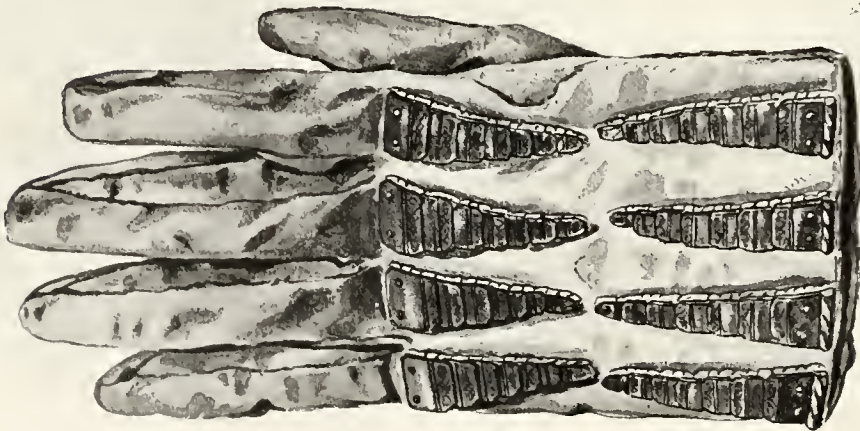




(1)



(2)



(3)



## PLATE III

## No. 1

## ARMoured LEATHER GLOVE

**A** LEFT-HAND glove of coarse buff-coloured canvas, with plates of russet iron overlapping each other riveted on to strips of stout leather, which are stitched on to the glove itself. There are eight of these protecting plates on the back of the hand, and the same number on the under side, each plate terminating in a band which is engraved and gilded. From the tip of the middle finger to the end of the gauntlet the glove measures  $10\frac{1}{2}$  inches. This is an unusual example of a sixteenth-century duelling glove. In the Tower of London.

## No. 2

## SCALED LEATHER GLOVE

## SEVENTEENTH CENTURY

**A** STOUT buff leather glove for the right hand, having a gauntlet composed of overlapping leather scales, each a quarter of an inch thick, and fastened to a foundation by string, a small tuft of which appears on the surface of each scale. The gauntlet is split open at the outer side, and is drawn together by a lacing of string with metal "points."

The glove, which measures 14 inches in length, came from the Bryn-y-Pys Collection, and is now in the Tower of London.

## No. 3

## A CHAIN MAIL GLOVE

THIS interesting glove, for the left hand, is made of a whitish buff leather, which is entirely lined with fine riveted chain mail, within which is a lining of thin canvas to prevent the mail from chafing the hand of the wearer. Gloves of this kind were a cunning device of the glove-makers of the sixteenth century, and were used by duellers in what may be called the period of the dagger, when both rapier and dagger, or *main gauche*, were employed in conjunction with each other in the deadly duel. Captain A. Hutton, in his excellent book, *The Sword and the Centuries*, describes how, with the aid of a mail-lined glove, a weapon could be seized by its blade and wrenched from the hand of an opponent, even though the edges of the blade of his dagger might be furnished with sawlike teeth set backward like tiny barbs.

This glove came from the Bardini Collection, and is now in the possession of W. H. Fenton, Esqr.

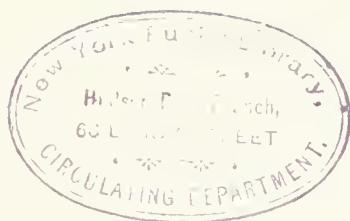
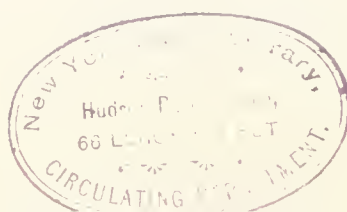


PLATE IV



## PLATE IV

## CHAIN MAIL AND PLATE GLOVE

A SIMILAR glove to that given in the preceding plate (No. 3), but in this case it has lost its outer covering of leather. The gauntlet is strengthened by plates of steel,  $6\frac{1}{2}$  inches long and riveted to the chain mail, giving great protection to the forearm against a slashing cut from a sword. This glove measures 15 inches from the tip of the middle finger to the bottom of the gauntlet, and is for the left hand.

In the collection of the Castle Museum, Norwich.

## PLATE V

## A PAIR OF SCALED LEATHER GLOVES

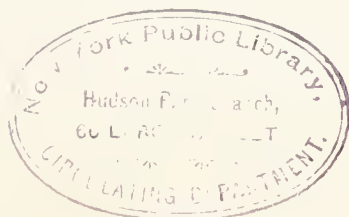
SEVENTEENTH CENTURY

**A** FINE pair of gauntlet gloves like the one given on Plate III., but much longer, measuring a total of 18 inches; the leather overlapping scales are notched at the edges, as are also the tabs by which the four leather buttons confine the openings of the outer sides of the gauntlets.

Captain A. Hutton exhibits a very strikingly similar pair of gloves in the Museum at Whitehall, which he describes as being of buffalo leather, and as having been worn by a cavalier during the Great Rebellion, 1645-1660.

The gloves are in perfect condition, and are in the collection of the Author.

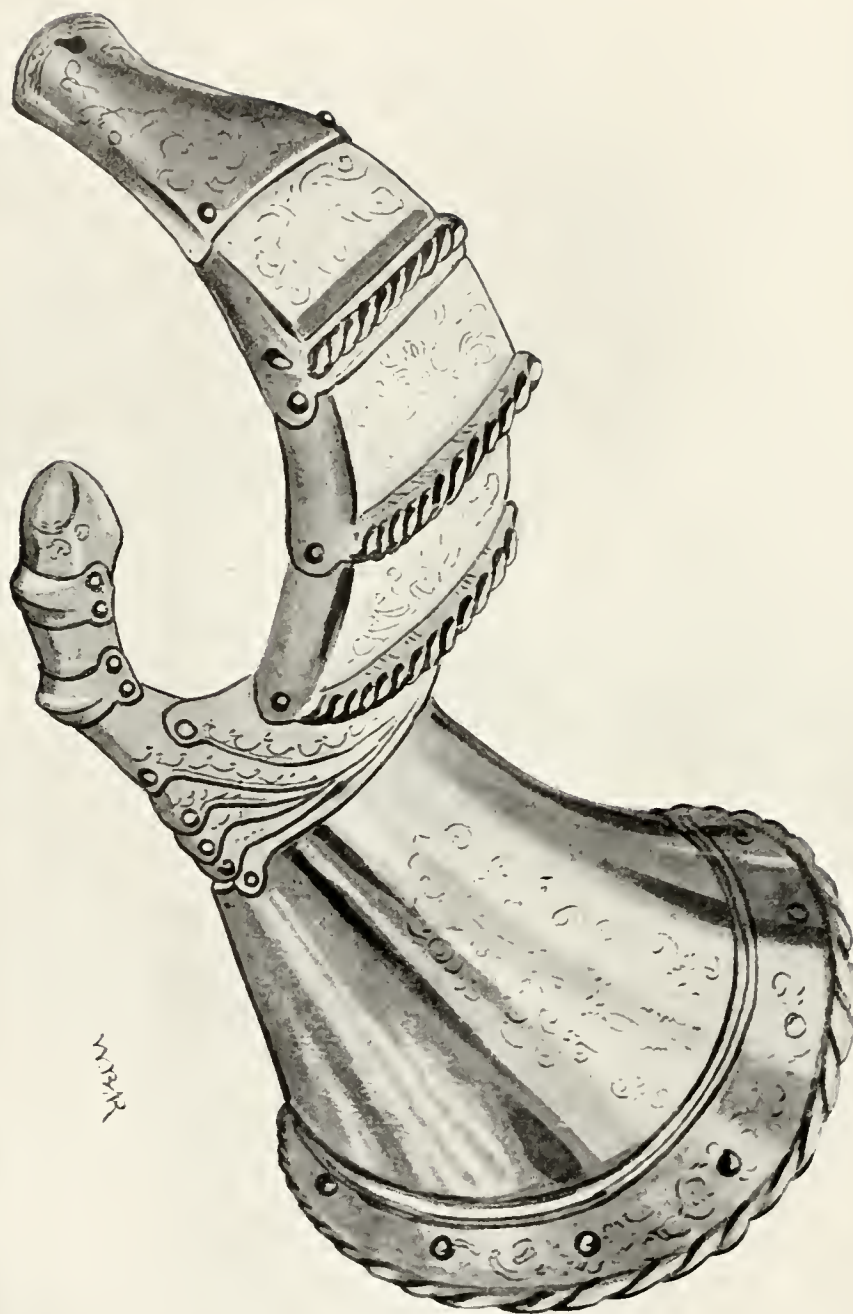












## PLATE VI

## STEEL MITTEN GAUNTLET

SIXTEENTH CENTURY

**A**N elegant mitten locking gauntlet of steel, engraved on the back of the hand and on the gauntlet, which is finished off by a roped edging, a good example of the fashion of ornamentation of gloves of both the military and civilians of the period.

From a drawing by the Author. In the Tower of London.

## PLATE VII

No. 1

## HENRY VIII. GAUNTLET

**R**IGHT-HAND locking gauntlet of polished steel, slightly inlaid with gold and engraved. The views represent the mitten closed and open respectively. When closed, the weapon, held in the hand, could not be displaced, as the mitten part of the glove was fastened securely by a projecting rivet and hook. The ornamentation, by means of engraving and inlaying, is of a similar character to the embroidery to be found on the gloves of civilians.

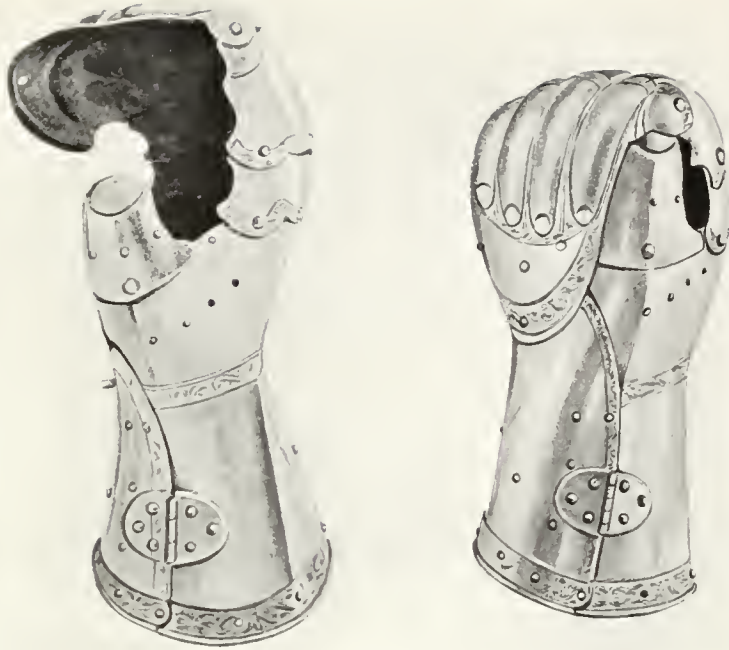
This gauntlet belongs to a suit of armour worn by Henry VIII., and is in the Tower of London.

No. 2

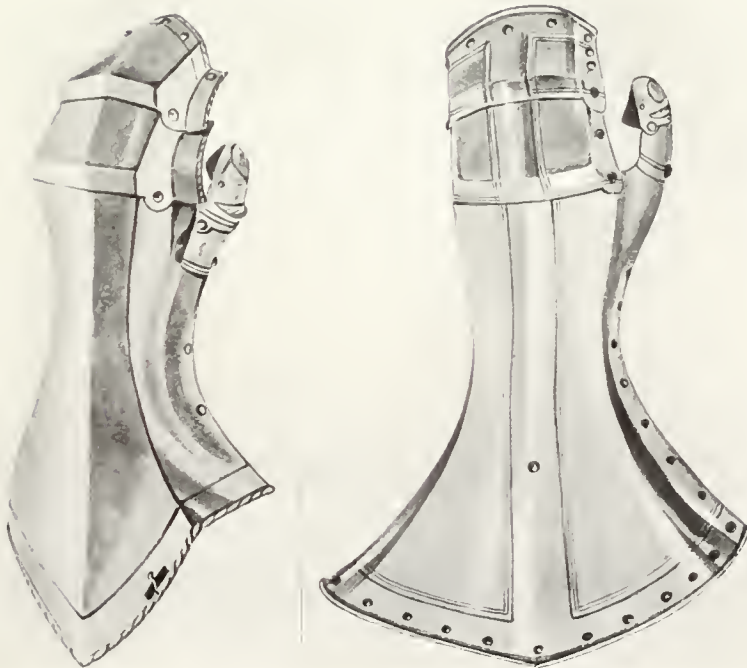
## STEEL MITTENS

SIXTEENTH CENTURY

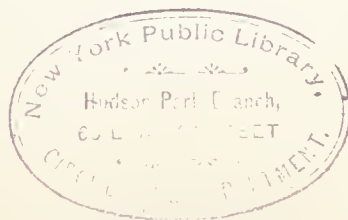
**T**WO fine mitten gauntlets of the sixteenth century.  
From drawings by the Author.  
In the Tower of London.



(1)



(2)











## PLATE VIII

## SIR ANTHONY DENNY'S GLOVE

ONE of a pair of leather gloves with white satin-covered gauntlets cut into panels and embroidered with blue and red silk in *feather stitch*, with *appliqué* raised padded work, enriched with seed pearls and gold thread, gimp and spangles, and further ornamented with gold and silver lace.

On the panels of the gauntlet appear the Crown over the Tudor Rose, alternated with the Thistle ; while between the panels and the wrist are a lion, snails, and sheep.

These gloves were given by King Henry VIII. to Sir Anthony Denny, Knight, Privy Councillor and friend, and later on an executor of the King. They are fine specimens of English work ; their total length is 15 inches. Sir Edward Denny, Bart., presented them to the nation, and they are now in the Victoria and Albert Museum, South Kensington.

## GLOVES OF HENRY VIII

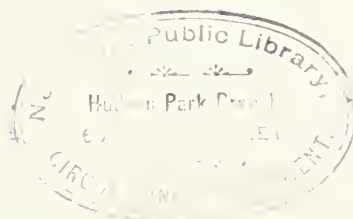
*See Frontispiece*

ONE of the most beautiful pair of gloves probably in existence, and fortunately in a fine state of preservation. They are made of thin buff leather, light in colour, and measure  $12\frac{1}{2}$  inches in length.

The gauntlets are divided into eight panels, four in front and four at back, the material being white satin embroidered with flowers and foliage in esthetic-coloured silk, the stems of which are of gold thread. Each panel is edged with spangled gold lace and lined with rose-coloured silk ; a gusset is inserted between each panel to give strength to the upper part ; a *ruching* of rose-coloured silk, edged with gold lace, divides the glove from the gauntlet at the wrist.

The gloves are reputed to have belonged to Henry VIII., and are of so rich a character as to justify the statement.

They are the property of Alfred de la Fontaine, Esqr.







## PLATE IX

## HAWKING GLOVE OF HENRY VIII

FROM A DRAWING BY THE AUTHOR

**A**N interesting and authenticated hawking glove of Henry VIII. It is made of stout buff leather, with a short gauntlet curiously ornamented with circular discs worked in dull red and greenish blue thread, intermixed with silver wire; a smaller disc, of the same colours, is placed at the lower part of the little finger; while a singular pattern is traced with thread on the palm of the hand. The cuff is lined some  $2\frac{1}{2}$  inches up with a fine canvas, which is turned over and outwards to form an edging, the glove itself being lined with stout white kid; the back of the hand is quite plain; the entire length of the glove is  $11\frac{1}{2}$  inches, and measures 5 inches across the wrist. The labels on the palm refer to the number and description in the original catalogue of the "John Tradescant Collection, 1656," in which are grouped these items:—

“Henry the 8 his {  
Stirrups  
Hawkes-hoods  
Gloves”

The glove is treasured in the Ashmolean Museum, Oxford.

## PLATE X

## WHITE GLOVES

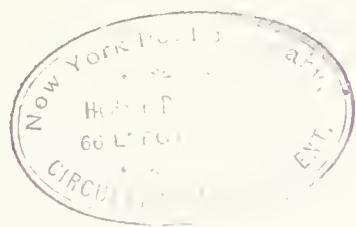
SIXTEENTH CENTURY

A PAIR of gloves similar to those attributed to Henry VIII. (Coloured Plate), having beautifully embroidered gauntlets cut into panels, which are edged with bespangled lace. The designs on the panels consist of flowers and birds ; at the wrist of the left-hand glove is a richly laced *ruching*; unfortunately this has disappeared from the right-hand glove. They are attributed to the reign of Queen Elizabeth, and were at one time in the Isham Collection.

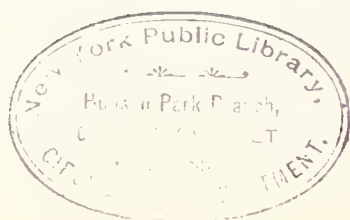
Victoria and Albert Museum, South Kensington.











## PLATE XI

## A LADY'S GLOVE

SIXTEENTH CENTURY

**A** LADY'S right-hand glove of light buff kid leather. The total length from the tip of the middle finger to the bottom of the gauntlet is 17 inches, the middle finger measures 3 inches; the seams are herringbone stitched with pale salmon-coloured silk, the narrow fringe at the side and bottom of the gauntlet being of the same material and colour.

On the back of the hand is embroidered, in silver wire, a dragon with legs and beak of green silk; the monster has originally been supported by a floral design, of which the greater part has disappeared. Three small tufts of salmon-coloured silk are ranged across the knuckles, a fourth being placed, quite alone, at the lower corner of the gauntlet. [A similar glove was exhibited at the Stuart Collection in 1889 (No. 453 in the Catalogue), and was described as having belonged to Charles I.]

The owner of this lady's glove states that it belonged to his great-aunt, who died some twenty-four years ago at the age of 86, that it came to her through a friend who had it as a gift from a knight of Windsor, and that it had always been regarded as having belonged to Queen Elizabeth.

The property of John Hallam, Esqr.

## PLATE XII

## LADY SHERINGTON'S GLOVES

LATE SIXTEENTH CENTURY

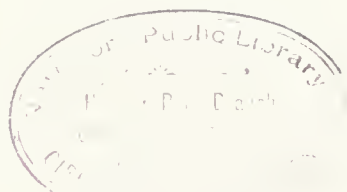
A PAIR of white leather gloves, the gauntlets embroidered with silver and silk of esthetic colouring ; the fringe is of silver, and the lining is a pale pink silk. Total length from tip of middle finger to point of the fringe  $11\frac{1}{2}$  inches. These gloves are reputed to have belonged to Lady Sherington, of Laycock Abbey, in Wiltshire. Sir William Sherington purchased the Abbey in 1544, and in 1574 his brother Sir Henry, who had succeeded to the estate, entertained Queen Elizabeth here. There are monuments to the family in Laycock Church. Date of gloves, late sixteenth century.

The property of Mrs. B. Morrell.





Library







## PLATE XIII

## MITTENS

SIXTEENTH CENTURY

A PAIR of mittens, or fingerless gloves, of crimson velvet, embroidered on the backs, and in a lesser degree on the palms, with a conventional design in gold thread. The hands and thumbs are edged with gold-thread cord. The gauntlets, covered with white satin, are cut into panels at the bottom and embroidered with flowers in various coloured silks together with conventional leaves, and pendent semicircular designs in gold and silver thread and spangles, and tiny beads are sprinkled about the ground.

The length of the gloves is 16 inches, and their date late sixteenth century. They were given by Queen Elizabeth to her maid of honour, Margaret Edgcumbe, wife of Sir Edward Denny, Kt., Baronet.

Presented by Sir Edward Denny, Bart., to the South Kensington Museum.

## PLATE XIV

## QUEEN ELIZABETH'S GLOVES AT OXFORD

**A**N exceptionally beautiful pair of white kid gloves, with long gauntlets richly embroidered with gold gimp wire and terminated with a gold fringe two inches deep; the embroidery is continued round the base of the thumbs, but the stitching of the finger-seams is quite plain. The total length of the gloves, including the fringe, is  $16\frac{1}{2}$  inches.

These gloves are excellent examples of the period, and are in almost perfect preservation. They were presented to Queen Elizabeth when she visited the University, and were left by Her Majesty at Oxford.

Till recently they were treasured in the Bodleian Library, but are now among the relics in the Ashmolean Museum, Oxford.

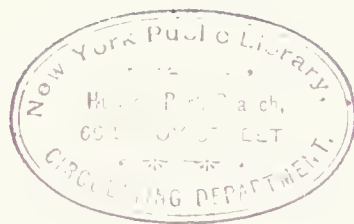


PLATE XVI





## PLATE XV

## AN ELIZABETHAN GLOVE

FROM A DRAWING BY THE AUTHOR

**A**MONG the interesting relics exhibited at the New Gallery, London, in the early part of 1902, was a pair of gloves of rich brown-coloured leather, measuring in length some 12 inches, which were described as having belonged to Queen Elizabeth.

A singular kind of ornamentation is obtained by cutting out parts of the leather and inserting under the holes so made a grey-coloured silk backing, the edges of the pattern being finished off with herringbone stitching in yellow silk. The confining bands, or loops, at the openings of the gauntlets are of grey silk, the fringe being composed of a reddish silk material.

The gloves are in rather a worn and dilapidated condition.

The property of William Henry Taylor, Esqr.



## PLATE XVI

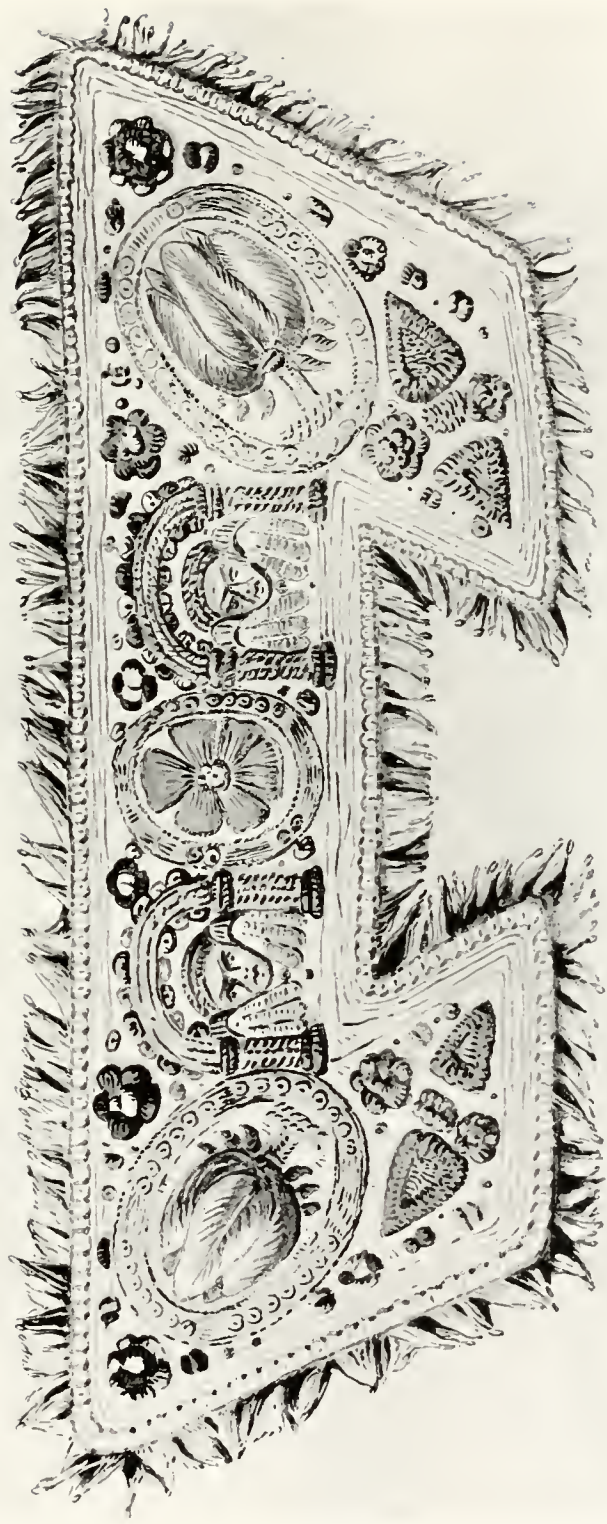
## LORD DARNLEY'S CUFF

FROM A DRAWING BY THE AUTHOR

THE cuff, or gauntlet, from a glove, said to have been worked by Mary, Queen of Scots, and worn by Lord Darnley in 1555. The designs are in various coloured silks and silver thread, and the edges of the gauntlet are finished off with lace.

They were No. 349 in the Catalogue of the Exhibition of Stuart Relics at the New Gallery, London, in 1889, and are the property of W. Murray Threipland, Esqr.

PLATE XVI



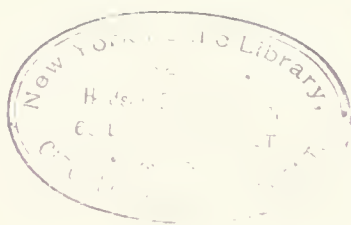
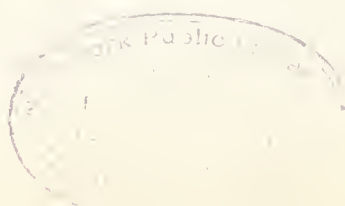




PLATE XVII



## PLATE XVII

## GLOVE OF MARY QUEEN OF SCOTS

A VERY beautiful glove for the left hand, worn by the unfortunate Queen of Scots on the morning of her execution. It is made of a light, cool, buff-coloured leather ; the elaborate embroidery on the gauntlet is of silver wire gimp and silk of various colours ; the roses are of pale and dark blue and two shades of very pale crimson ; the foliage, or trees, is of two shades of esthetic green ; a bird in flight, with a long tail, figures conspicuously in the design ; the whole of the embroidered pattern is repeated on the other side of the gauntlet. That part of the glove forming the cuff is lined with bright crimson satin, a narrow band of which is turned outwards, and forms a binding on to which is sewn the gold lace ; to the points of this are fastened groups of small pendant silver spangles. The opening at the side of the gauntlet is connected by two broad bands of crimson silk, now much faded, each being decorated at the edges with silver lace. The length of the glove is  $14\frac{1}{2}$  inches from the tip of the middle finger to the extreme point of the lace and spangles.

The glove certainly belongs to the period to which it is assigned, and it has been treasured through many generations by the Dayrell family, as the veritable glove of Mary Stuart.

The following letter proves conclusively that Marmaduke Dayrell, or Darell, was present at the execution.

*The Dayrell Family of Hinxtton, Cambs.* Copy of the original letter found among His Majesty's Records in the Tower of London



(A.D. 1806), and received by Mr. Dayrell from Mr. Lysons, and now in the Saffron Walden Museum, with a glove said to have been given to Marmaduke Dayrell by the Queen at the time of her execution :

“The convenience of this messenger, with the newes wch. this place dothe presentlye yelde : occasioneth me to trouble you wth theis few lynes. I doubte not but wth you aswell as in the contries hereabouts, there hathe beene of late sondrye rumors bruted concerninge the Sco : Queene prisoner here ; wch all, as they have bene hitherto untrew ; so now yt is most true, that she hathe endured that fatall stroke this daie that will excuse her from beinge accessarye to any like matters that may happen henceforthe.

“Betweene X and XI of the clocke this present Thursdaie she was beheaded in the Hall of this Castle ; there beinge present at yt as Commissioners, only the Earle of Shrewsburge and the Earle of Kent, fower other Earles we joyned wth them in the Commission but came not ; The Sherive of this Shire Sr Rich : Knightlye, Sr Edward Montague, wth dwrs other Gentlemen of good accompte, wer also here at the Execution. Touchinge the manner of yt all due order was most carefully observed in yt she herself endured yt as wee must all truely saie that were eye wittnesses with great courage, and shewe of magnanimitye, albeit in some other respects she ended not so well as yt to be wished. The order for her funerall, yt not yet determined uppon ; but wilbe very shortlye, as also for her people, who (wee thinke) shal be safelye conducted to their native countries.

“Thus have you brieflie, that wch wilbe no doubte very shortlie reported unto you more at large. In the meane tyme I beseeche you accepte in good pte this small shewe of my duetifull remembraunce of you. And so wth my humble comendācons I leave you to the mercifull ptection of the Almightye.

“ffrom ffatheringaie Castle viij<sup>th</sup> of ffebruarye, 1586.

“Yor poore kinsman to commaunde

“Mar : Darell

To the right woorshipple Mr. Willm Darell Esquire hat his house at Littlecott.”

For and against the probability of the glove having actually formed a part of the Queen's dress on the fatal morning we have the statement made in Froude's *History of England*, p. 332, vol. xii., that the Queen wore “a robe of black satin : her jacket was of black satin also looped and slashed and trimmed with velvet. After

her prayers were finished, she rose and prepared." The two executioners offered to assist her, but were refused with "'Truly, my Lords,' turning with a smile to the Earls standing near, 'I never had such grooms waiting on me before!'" "The black robe was next removed, below it was a petticoat of *crimson velvet*. The black jacket followed, and under the jacket was a body of *crimson satin*. One of her ladies handed her a pair of crimson sleeves, with which she hastily covered her arms; and thus she stood on the black scaffold, with the black figures all around her, blood-red from head to foot." May it not be assumed that the Queen was clad entirely in black on entering the hall? And if such were the case, would she be wearing light leather gloves, embroidered with gay colours and silver lace? Again, Froude says: "Orders had been given that *everything* which she had worn should be immediately destroyed, that no relic should be carried off to work imaginary miracles"—"beads, Paternoster, handkerchief—each article of dress *which the blood had touched*, with the cloth on the block and on the scaffold, was burnt in the hall fire in the presence of the crowd." If this glove was worn on the morning of the execution, it may have escaped with other matters, which were probably removed *before* she knelt at the block, and therefore would be untouched by the blood. It is a curious fact that the *lining* of the gauntlet is of *crimson satin*, the same "blood-red" colour mentioned by Froude! Possibly one, if not both, of the executioners may have been gentlemen of position, and if so, why not a Dayrell? And if this were the case, what more likely than that in place of the usual money fee, which would have been given to a common executioner, the Queen may have given her glove as a last present or fee, being aware that it was a gentleman of position who was acting as her executioner.

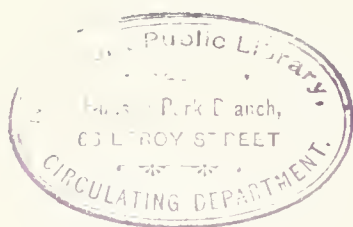
The drawing from which the photograph is taken was made from the relic by the author, and an outline drawing, together

with the description of the execution, was contributed by him to *The Reliquary* in 1882.

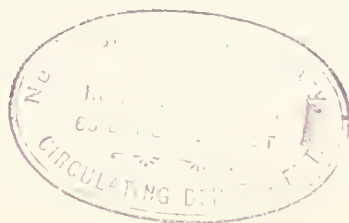
Since the drawing was made the glove has been reversed in its case in the museum, and now displays the back of the hand.

In Fairholt's *Costume in England* a small illustration of this glove is given (p. 511), but it is inaccurate in nearly every detail.

The glove was lent by the late Colonel Francis Dayrell, of Camps, in Cambridgeshire, and is still in the Saffron Walden Museum.







## PLATE XVIII

## SHAKESPEARE'S GLOVES

A PAIR of grey buckskin gloves with gold thread embroidery ; the gauntlets have a gold fringe sewn on to an edging of pale pink silk. The gloves measure a total length of 14 inches, the bottom of the gauntlets being 7 inches across, while at the wrists they are  $4\frac{1}{4}$  inches.

These precious relics are the property of Dr. Horace Furness, of Wallingford, Pennsylvania, who gives the following very interesting letters relating to their history :—

(From John Ward to David Garrick.)

“ LEOMINSTER,

“ *May 31st, 1769.*

“ DEAR SIR,—On reading the newspapers, I find you are preparing a Grand Jubilee, to be kept at Stratford-upon-Avon, to the memory of the immortal Shakespeare. I have sent you a pair of gloves which have often covered his hands ; they were made me a present by a descendant of the family, when myself and Company went over there from Warwick, in the year 1746, to perform the play of *Othello*, and a benefit, for repairing his monument in the Great Church, which we did gratis, the whole of the receipts being expended on that alone. The Person who gave them to me, William Shakespeare by name, assured me his father had often declared to him, they were the identical gloves of our great poet ; and when he delivered them to me, said, ‘ Sir, these are the only property that remains to our famous relation ; my father possessed, and sold, the estate he left behind him, and these are all the recompense I can make you for this night’s performance.’ The donor was a glazier by trade, very old and, to the best of my memory, lived in the street leading from the Town Hall down to the river. On my coming to play in Stratford about three years after, he was dead. The father of him and our poet were brother’s children. The veneration I bear to the memory of our great author and player, makes me wish to have



## GLOVES AND SHOES

these relics preserved to his immortal memory ; and I am led to think that I cannot deposit them, for that purpose, in the hands of any person so proper as our modern Roscius.

“ I am, Sir,

“ Your most humble servant,

“ JOHN WARD.

“ (To) Mr. David Garrick.”

On the death of Garrick the gloves passed to his widow, who died in 1822, whose will contained the following bequest : “ I give to Mrs. Siddons a pair of gloves which were Shakespeare’s, and were presented by one of his family to my late dear husband, during the Jubilee at Stratford-upon-Avon.” (Mrs. Garrick has evidently forgotten that John Ward gave them to her husband.)

Mrs. Siddons bequeathed them to her daughter, Mrs. George Combe, by whom they were given to Mrs. Kemble, and by this ever dear and gracious lady to their present possessor.

(F. A. Kemble to Dr. Horace Furness.)

“ 17 January, 1874.

“ MY DEAR HORACE (in spite of your literary labours and honours you must be *such* to me),—The worship of Relics is not the most exalted form of human devotion, but the meanest garment that ever has but clipped one whom we love and revere becomes in some measure dear and venerable to us for his sake, and so we may be permitted to keep Shakespeare’s gloves with affectionate regard. As these were in Garrick’s Collection, and given by Mrs. Garrick to my Aunt, they may be genuine, and I offer them to you as a token of the *great* pleasure it has given me to see your name upon the American Variorum Edition of Shakespeare. Among my books and papers I think I have a few ‘remains’ of John Kemble and Mrs. Siddons which I shall feel happy in placing in your hands. You will value them for your own sake and perhaps a little for that of your old friend.

“ F. A. KEMBLE.

“ P.S.—The gloves are in the box in which Mrs. George Combe (Cecilia Siddons) gave them to me.”

The gloves are now in America, in the possession of Dr. Horace Howard Furness.





## PLATE XIX

## GLOVES OF KING JAMES I

THESE gloves, attributed to James I., are of a darkish brown leather, measuring from the tip of the middle finger to the edge of the lace on the gauntlet  $12\frac{1}{2}$  inches; the gauntlets are open at the side some  $3\frac{3}{4}$  inches, and are edged with fine gold twisted lace, which is continued entirely round the gauntlet; the embroidery is of silk and gold and silver thread, a conspicuous emblem being the Scottish thistle, in partly natural colours, the colouring generally being what may be described as esthetic.

The insides of the gauntlets are lined with red silk. From the beautiful embroidered work, and from the whole character of the gloves, they may certainly be supposed to have belonged to a royal personage.

They are in excellent preservation, and are carefully treasured by their owner, Alfred de la Fontaine, Esqr.



## PLATE XX

## EARLY SEVENTEENTH-CENTURY GLOVES

**A**N unusual and singular pair of gloves of leather, the back seams of the fingers being stitched with gold thread ; the gauntlets are very deep and are covered with alternate bands of red satin and gold-thread ribbon-lace, with an edging of silver tinsel, and fringed with spangled gold thread.

The total length of the gloves is 17 inches. King James I. gave these gauntleted gloves to Sir Edward Denny, Kt. (afterwards Earl of Norwich), who, as Sheriff of Hertfordshire, received the King during his progress from Scotland to London.

Presented by Sir Edward Denny, Bart., to the South Kensington Museum.





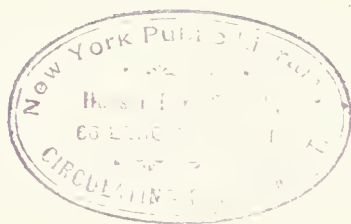
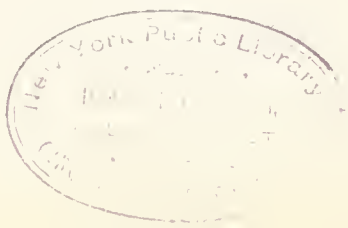




PLATE XVI



## PLATE XXI

## GLOVES OF KING CHARLES I

THE frequent visits of King Charles to the mansion of Sir Thomas Milward (whom His Majesty knighted on one of these occasions) at Eaton Dovedale, near Uttoxeter, justifies the assertion that the two pairs of gloves, given on this and the following plate, belonged to King Charles, and that they were left by him at Eaton Dovedale on one or other of his visits. They are of buff leather, lined with white kid, the gauntlets being embroidered in a simple manner with gold braid and having a rather deep edging of spangled gold lace, the spangles themselves being also of gold, which is very unusual. The confining loops at the openings at the sides of the gauntlet are of ribbed silk, the colour being royal purple; the same coloured silk forms the lining for about  $2\frac{1}{2}$  inches inside the gauntlets, and turning outwards and over gives the foundation on which is sewn the gold lace edging; the seams of the fingers and thumbs are also outlined with gold braid. The total length of the gloves is 14 inches. There is a Van Dyck-ish look about these gloves, which assists the belief that they belonged to the martyr King. Treasured with the gloves the Milwards have preserved an old water-colour drawing of the family mansion, on the back of which is written, in a bold hand, the following: "The ruins of Eton Dovedale near Uttoxeter in the County of Derby the residence of Sir Thomas Milward who there entertained King Charles . . . in the year. . . . His eldest son married Sarah Daughter of Levinge Esqr., of Sheehey in the Coy of Leicester,

by whom he had one only son, The Revnd. Thos. Milward, educated at Eton. He disinherited his son and to his eternal disgrace left this fine estate to his brother Wm. Milward, an Attorney in Uttoxeter, who sold it for an *old song* and cheated the Lawful Heir of it." The watermark date on the paper on which this is written is 1794. These interesting gloves have quite recently passed out of the keeping of the Milward family into the collection of the Author.

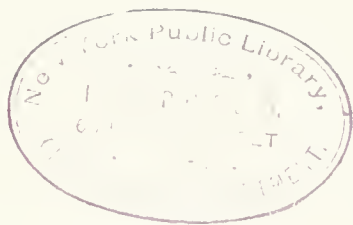




PLATE XXII



## PLATE XXII

## GLOVES OF KING CHARLES I

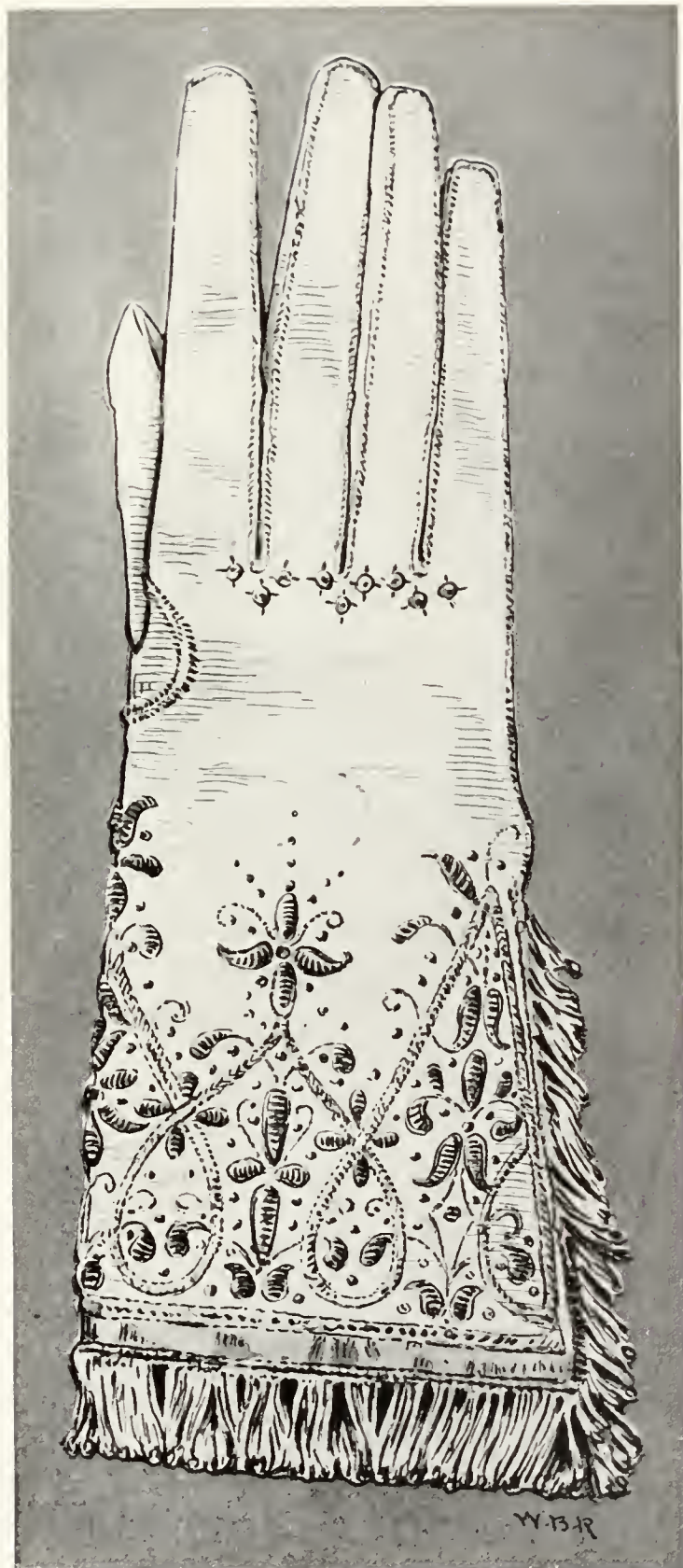
**T**HIS plate gives the second pair of gloves left by Charles I. at Eton Dovedale, which have also been till lately preserved by the descendants of Sir Thomas Milward. This pair of gloves are of buff leather, rather more elaborately embroidered with gold and silver braid on the gauntlet, back and front, while the fingers are plainly stitched. The confining loops at the side are wide and of light orange-crimson ribbed silk, with a small edging of gold lace, and there is spangled lace at the bottom of the gauntlets. The length of the glove is  $12\frac{1}{2}$  inches. In the middle of the palm of the left hand a patch of thin leather has been neatly inserted (evidently contemporaneous with the date of the glove) to repair a hole which may probably have been caused by the wearer constantly resting the hand on the pommel of the sword. These gloves, together with those on the preceding plate, came direct from the Milward representatives into the possession of their present owner, A. Clark-Kennedy, Esqr.

## PLATE XXIII

## GLOVE OF KING CHARLES I

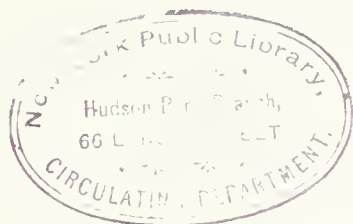
**M**ANY relics connected with the White King are to be found in private collections, and probably the most interesting of such relics are those used by His Majesty on the day of the execution. The glove here illustrated, by a drawing by the Author, is said to have been given to an attendant on the scaffold, by the King. It is of white leather, the seams of the fingers are stitched with silver thread, and tiny silver spangles are grouped on the knuckles ; the embroidery on the gauntlet and the lace on the bottom edge are also of silver. The total length from the tip of the middle finger to the point of the lace is 13 inches.

This glove was exhibited (No. 374 in the Catalogue) at the Exhibition of Stuart Relics at the New Gallery, London, in 1889, by its owner, V. F. Bennett Stanford, Esqr.













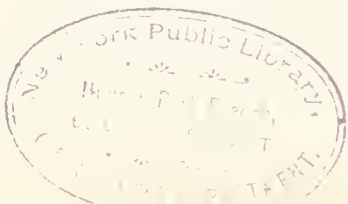
(1)



(2)



(3)



## PLATE XXIV

## No. 1

## GLOVE OF KING CHARLES II

ONE of a pair of stout buff leather riding gloves, entirely without ornamentation. They were exhibited at the Stuart Collection at the New Gallery in 1889 (No. 477 in the Catalogue), and were thus described: "Presented to Edmund Lovel, great-great-grandfather of the present owner, by King Charles II. Mr. Lovel had raised a troop of horse for the service and restoration of the King, who, meeting him at the head of his men, drew the gloves from his hands and gave them to Mr. Lovel as a memento."

The property of Mrs. Speid.

## No. 2.

## A GLOVE

## SEVENTEENTH CENTURY

A GLOVE of unusual shape, made of grey leather, and embroidered on the back of the hand with a floral design in dull green and red silks. The fingers and outer side of the glove are herringbone stitched. The total measurement from finger-tips to gauntlet is  $15\frac{1}{2}$  inches.

The glove is attributed to King Charles I., and was shown among the Stuart relics at the New Gallery, London, in 1889, by the possessor, Captain Still.

No. 3.

## A GLOVE

SEVENTEENTH CENTURY

A PALE buff leather glove, poorly embroidered with silver thread, pink, yellow, and white silk. The glove is in rather a dilapidated condition. It was No. 386 in the Catalogue of the New Gallery Exhibition in 1889, and was lent by David Seton, Esqr.



PLATE A.V.





## PLATE XXV

## THE NASEBY GLOVES

SEVENTEENTH CENTURY

**A** PART from the extreme elegance of this pair of lady's gloves, there is attached to them an historic and pathetic interest. Till within a few years ago they were treasured by a lady named Clarence, who died at Eversden, in Cambridgeshire. This lady was a native of Naseby, and was connected with the Ashby family of that place. The gloves are believed to have belonged to a Royalist lady who was at Naseby with the Cavalier army when the fatal defeat of King Charles took place (June 14th, 1645), and that in the hurried flight which ensued these gloves, together with many other belongings of the Royalists, were left behind. The gloves, which are very small, are made of thin light-coloured buff leather, which is a pure white on the inside; the gauntlets are of maroon silk cut into panels, three in front and three at the back, and delicately embroidered with gold cord and edged with gold lace, with a lining of blue silk; their total length is 12 inches, and they are in excellent preservation.

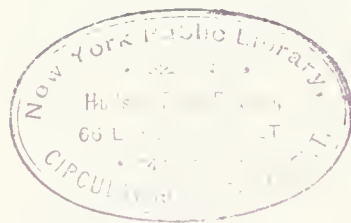
In the collection of the Author.



## PLATES XXVI AND XXVII

## GLOVES OF OLIVER CROMWELL

A HIGHLY interesting and well-authenticated pair of gloves which belonged to the Protector. Their sturdy and workaday appearance at once suggests the character of their former owner. They are made of stout darkish grey leather, with plain stitching of the finger seams and on the back of the hands; the gauntlets are wide and have a heavy thick fringe of twisted brown silk about 5 inches long, the total length of the gloves being, from the tip of the middle finger to the end of the fringe, 17 inches; the breadth across the knuckles is  $4\frac{1}{4}$  inches. They are in excellent preservation, owing probably to the fact that till quite within what may be called recent times they have been carefully treasured by some member of Cromwell's family. They came into the possession of the writer in 1877, having been purchased in September of that year from Mr. Charles Martin, of Fordham, Cambridgeshire, who died at the age of ninety-two. Mr. Martin acquired them as a gift from an old lady, a native (like himself) of Wicken, a village near Fordham, whose mother had been at one time housekeeper either at the house of the Cromwells or with William Russell, of Fordham Abbey, near Wicken, the son-in-law of Henry Cromwell. It may be mentioned that Henry Cromwell, a son of Oliver, married Elizabeth, daughter of Sir Francis Russell, of Chippenham (not far from Wicken), and occupied a













farm and house, known as Spinney Abbey, in the parish of Wicken, where he died March 23rd, 1674, and was buried, together with his wife and several other members of his family, within the altar rails of Wicken Church. Frances, a daughter of Oliver Cromwell, married Sir John Russell, a resident in the district, and died in 1720.

Henry Cromwell's only surviving daughter, Elizabeth, married William Russell, of Fordham Abbey, mentioned above, and died in 1711; and their daughter, Mary, married Robert D'Aye (died 1765), who with his wife is buried near the north porch of the church at Soham, a village within a couple of miles of Wicken.

From local accounts these gloves would appear to have been in the possession of William Russell and his wife Elizabeth (Cromwell), certainly in the middle of the eighteenth century.

Some members of the Cromwell family resided in the neighbourhood as late as 1787.

Inside the left-hand gauntlet is attached a worn and faded piece of paper, on which, in antique writing, now somewhat obliterated, is the following inscription :—

*“ These gloves did . . . ng to  
Oliver Cromwell and was the  
gift of a gentleman of  
Huntingdon. 1704.*

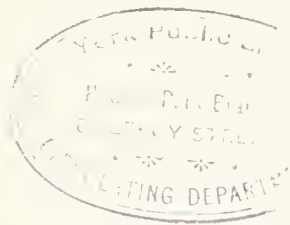
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*Cromwell was a native of  
Huntingdon, that family having  
resided there many ages.”*

The date, which evidently refers to the time of the writing on the label, brings the memorandum to within forty-six years of the death of Oliver, and from the wording of the memorandum it would appear the gloves were a presentation from an admirer of

the Protector. It is a matter of history that several generations of the Cromwell family married, lived, died, and were buried in the Wicken district.

In the collection of the Author.





## PLATE XXVIII

## GLOVES OF THE LORD PROTECTOR

THE usual costume of Oliver Cromwell does not at any time seem to have been of a gay character, therefore this pair of gloves attributed to him are the more striking. They are of a light buff-coloured leather. The gauntlets are of crimson silk, cut into panels and beautifully embroidered with silk in green, yellow, and blue, intermixed with gold and silver thread; a bird with yellow plumage is perched on a tree in the centre of the three panels; the lace which has at one time edged the panels has disappeared. The inside of the gloves is white, and a crimson silk lining reaches  $2\frac{1}{2}$  inches up the gauntlets. The total length of the gloves is 13 inches. The following description is given by the present possessor of the relics:—

“These gloves were found in a walnut-wood escritoire, having a false back and secret drawers, which belonged to the Lord Protector, Oliver Cromwell. The gloves were presented in the year 1794 to Mr. John Legge, of Reading, by Madame Schomberg, of renowned descent. John Legge, of Katesgrove, Berks, before his decease in 1810, gave them to his nephew, with whom they remained till they passed into the possession of their present owner, a relative of the above John Legge.”

It may be added that the watch of Oliver Cromwell, now in the British Museum, was once the property of this same family.

The property of Mrs. A. H. Simpson-Carson.



## PLATE XXIX

## GLOVES OF CHARLES II

**I**MMEDIATELY after the crushing defeat of the Royalists at Worcester, on September 3rd, 1651, the young King escaped from the city with a few followers; but previous to starting His Majesty made some hurried changes in his costume, and, according to tradition, this was done in a house situated at the corner of New Street and the corn market. Mr. Allan Fea, in his admirable book entitled *The Flight of the King*, says: "Charles had barely time to effect his escape by a back door as Corbett (a Parliamentary officer) entered by the front; and the story is strengthened by the fact that the King, in detailing his adventures to the Queen-mother and the Court, upon his safe arrival at the Louvre, described how he slipped out of Worcester, and "how near he was taken there, first in the fort and after in his chamber." Some of the King's apparel was long treasured in a house in the parish of Whiteladies, within the city of Worcester,\* the gloves here illustrated being among the articles preserved. The gloves are made of thin brown leather, the seams of the fingers and thumb being covered with silver-wire thread, terminating on the back of the hand considerably beyond the knuckles, thus giving a false idea of the length of the fingers. The gauntlets are also trimmed with silver stitching; and white spangled silver lace, sewn on to a band of pale blue silk, gives a finish to the whole. The gauntlets are

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\* At the Whiteladies, in the Tything, are the remains of a nunnery, hence the name.

split open some 5 inches at the sides, and are retained in position by broad bands of blue ribbed silk. The total length of the gloves, from the tip of the middle finger to the point of the lace, is 14 inches.

In the possession of A. Clark-Kennedy, Esqr.

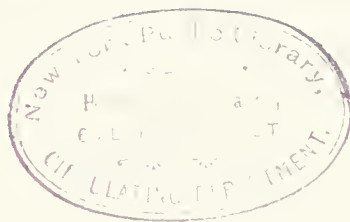
## PLATE XXX

## A PAIR OF WHITE GLOVES

SIXTEENTH CENTURY

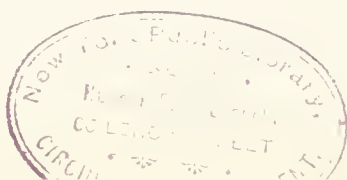
A PAIR of stout white leather gloves, apparently once the property of a person of considerable stature, to judge from their size. The gauntlets are nicely embroidered with metallic thread of gold and silver, parts of the work being raised by means of a red wool padding. Till recently these gloves were in the possession of a family in Warwickshire. They are now in the collection of Seymour Lucas, Esqr., R.A.











## PLATE XXXI

## BROWN GLOVES

SIXTEENTH CENTURY

**A** PAIR of gloves of a rich brown-coloured leather, measuring  $12\frac{3}{4}$  inches from tip of the middle finger to the extreme edge of the fringe.

The gauntlets open on the outer side, as is usual, and are tastefully embroidered on both back and front with gold and silver thread. The fingers are plain stitched, and the inside of the gloves are of white kid. These also came from the same family as the previously illustrated gloves (Plate XXX.), and are the property of Seymour Lucas, Esqr., R.A.

## PLATE XXXII

## A SPANISH GLOVE

SIXTEENTH CENTURY

**A** VERY beautiful glove, richly and thickly embroidered on the gauntlet with flowers, birds, a cornucopia, a figure, etc., and at the opening at the side are three elegant tassels. The date of this exquisite piece of work is of the latter part of the sixteenth century, and was formerly the property of Monsieur Spitzer. It is now in the South Kensington Museum.

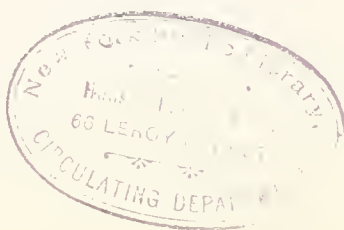












## PLATE XXXIII

## A LADY'S GLOVES

LATE SIXTEENTH CENTURY

THIS pair of gloves, of elaborate and rich character, were evidently once the property of a lady of quality. They are of pale warm-coloured buff leather. The stitching of the seams of the thumbs and fingers, of green silk, is very fine, terminating below the knuckles in a pointed pattern ; while a larger and more elaborated pattern occurs on the palm of the hand. The gauntlets, which are sewn on to the gloves, are of dark claret-coloured silk, richly embroidered with gold and silver gimp and gold cord, and profusely spangled with silver discs. A design, resembling the Prince of Wales' feathers, is thrice repeated on each gauntlet. A narrow band of gold lace divides the cuff from the glove. The total length is  $12\frac{3}{4}$  inches.

In the collection of the Author.

## PLATE XXXIV

## WHITE GLOVES

EARLY SEVENTEENTH CENTURY

**A**N elegant and dainty pair of light buff leather gloves with beautifully embroidered cuffs, with roses and other designs in blue, green, and pink gimp, lined out with fine silver cord ; the central figure is a bird worked in pink and yellow silk, the same pattern being repeated on both back and front of the cuffs. A lining of pink silk extends some 3 inches inside the cuff, which is finished off with a yellow silk fringe. The total length of the gloves is 13 inches.

In the collection of the Author.









PLATE XXV



## PLATE XXXV

## A CAVALIER'S GLOVE

SEVENTEENTH CENTURY

A CAVALIER'S glove, of white doeskin, measuring, from the tip of the middle finger to the point of the silver fringe of the gauntlet,  $11\frac{3}{4}$  inches. The glove and the gauntlet are all in one, and the latter is beautifully embroidered with silver, great richness and effect being gained by perforations through the leather between the tracery of the silver embroidery ; the gauntlet is lined for some 3 inches with a rich yellow silk. An unusual feature in the glove is a ventilating arrangement, obtained by a series of five rows of small slits, and a similar number of stars, in the palm of the hand ; the stitching of the seams is quite plain.

This interesting glove, now somewhat dilapidated, was worn by Captain, or Colonel, Lench at the Battle of Worcester, and a drawing of it is given in Sir Sibbald Scott's book, entitled *The British Army*, vol. ii.

The property of A. S. Field, Esqr.



## PLATE XXXVI

## A PAIR OF ENGLISH GLOVES

SEVENTEENTH CENTURY

**A** PAIR of neatly embroidered gloves, of English make and of serviceable appearance, and quite unlike those made expressly for the purpose of presentation and therefore of a richer character. Their date is seventeenth century ; they came from the Isham Collection, and are now in the South Kensington Museum.



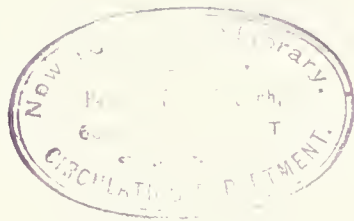




PLATE XXVII





## PLATE XXXVII

## A PAIR OF BROWN GLOVES

SEVENTEENTH CENTURY

A PAIR of brown leather gloves, plainly stitched at the seams of thumb and fingers. The cuff richly ornamented with gold and silver wire of extreme fineness, twisted round what appears to be flat pieces of quill and sewn into the required position, each part of the pattern being framed with gold cord; small gold spangles are dotted about in every available space; a narrow band of red silk, carrying a silver fringe, terminates the whole. The total length of the gloves is  $12\frac{1}{2}$  inches. Date about 1600.

In the collection of the Author.

## PLATE XXXVIII

No. 1

## A GLOVE

SEVENTEENTH CENTURY

**L**EFT-HAND glove, made of a thick, warm, grey-coloured felt or stout leather. The seams of fingers and thumb are stitched with silver, and the gauntlet, which is made in two parts, is richly embroidered with gold and silver gimp: unfortunately, the lace or fringe edging has disappeared from the gauntlet; the total length is 14 inches.

In the collection of Seymour Lucas, Esqr., R.A.

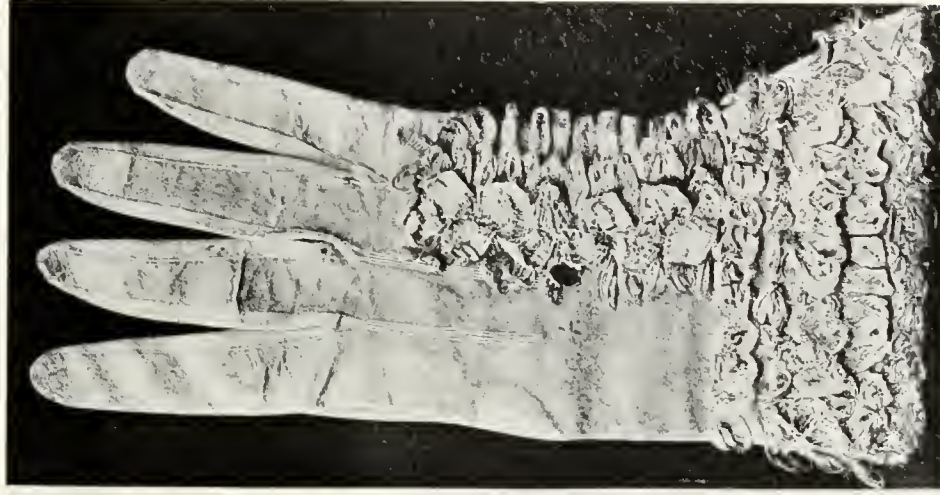
No. 2

## THE PASTON HALL GLOVE

**A**N interesting glove, probably of the middle of the seventeenth century, of brown leather, neatly embroidered with silver thread. This glove was found a few years since in Paston Hall, Norfolk, and was presented by the wife of the present owner of the hall, Mrs. John Mack, to the Castle Museum, Norwich. The glove gains some additional interest from the fact that it may have belonged to a member of that ancient family, made so famous by the *Paston Hall Papers*, published by Sir John Ferm, 1787-89.



(1)



(3)



(5)



No. 3

## A LADY'S GLOVE

SEVENTEENTH CENTURY

**A**N elegant glove for the right hand, of rich fawn-coloured leather of very fine quality. The stitching of the seams is plain; the gauntlet is ornamented in a very unusual manner, with grey and yellow loops or bows of mohair tape, or ribbon intermixed with gold and silver threads, one-half of the back of the hand and knuckles being similarly treated; the lower part of the cuff inside is stiffened with three layers of paper, and is lined with ribbed yellow silk; the entire length of the glove is 11 inches.

In the collection of Seymour Lucas, Esqr., R.A.



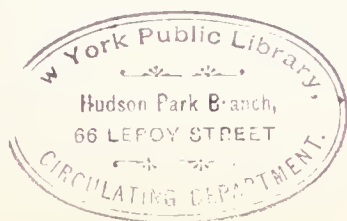
## PLATE XXXIX

## A PAIR OF SHORT GLOVES

LATE SEVENTEENTH CENTURY

A PAIR of rather an unusual style of gloves of warm russet-coloured leather and having very short gauntlets, which are embroidered entirely with metallic gold and silver thread, the pattern being raised by *stump* or padded work; a rich bordering of silver lace surrounds the bottom and sides of the gauntlets. The extreme length is  $12\frac{1}{2}$  inches, and they are in the collection of W. Cole-Plowright, Esqr.

PLATE XXXV











## PLATE XL

## A LADY'S GLOVE

EIGHTEENTH CENTURY, OXFORD

**A** GLOVE of early Queen Anne period made of what has been white kid leather, without any ornamentation ; the gauntlet is small and is of rich brown silk divided into panels by strips of a darker brown gimp ; the base is cut into six scallops, edged with narrow gold lace, spangled, the divisions being decorated with bows of grey-ribbed ribbon ; a band of wide brown gimp separates the gauntlet from the glove.

In the Ashmolean Museum, Oxford.

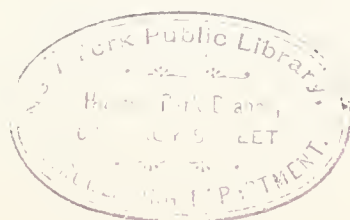
## PLATE XLI

## QUEEN ANNE'S GLOVES

OXFORD

**A**N unusually elegant pair of early eighteenth-century gloves, of buff leather, in excellent preservation, measuring only 10 inches in length ; the gauntlets are short and most elaborately ornamented with a perforated pattern in gold and crimson thread embroidery and small bugle beads of glass ; there are four small openings in the gauntlets, over each of which is a bow of ribbon ; they are lined with puce silk.

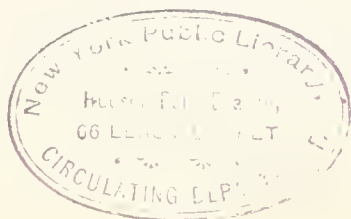
These gloves were left by Queen Anne at Christ Church when on a visit to Oxford, August 26th, 1702, and are now in the Ashmolean Museum.











## PLATE XLII

## A CAVALIER'S GLOVES

SEVENTEENTH CENTURY

A PAIR of Cavalier's gloves, made of thin soft buff-coloured leather, embroidered on the cuff with silver thread ; the gauntlets are lined and the edges are bound with crimson silk ; the fringe is of gold thread, and the openings at the sides of the gauntlets are connected by two bands of buff silk ribbon edged with lace. Their length is  $11\frac{1}{4}$  inches. They are described in the Museum Catalogue as being of English make. Early seventeenth century.

Edinburgh Museum of Science and Art.

## PLATE XLIII

## A PAIR OF GLOVES

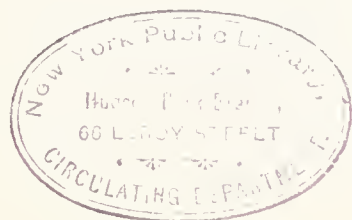
SEVENTEENTH CENTURY

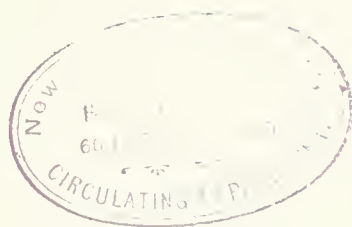
**A** PAIR of dark grey leather gloves, with short gauntlets composed entirely of a single band of embroidered gold lace, enriched with spangles and edged at the top and bottom with a fringe of gold. The stitching of the fingers and on the back of the hands is quite plain.

The inside of the gloves is white leather, and the gauntlets are lined with ribbed buff silk. The total length of the gloves, including the cuffs, is 12 inches.

In the collection of the Author.

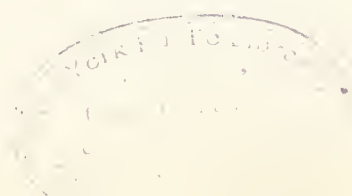












## PLATE XLIV

### A PAIR OF LADY'S GLOVES

EIGHTEENTH CENTURY

**A** PAIR of lady's gloves, of knitted brown silk, embroidered with a floral design in silver thread. The total length is 16 inches.

Their probable date is early eighteenth century.

Edinburgh Museum of Science and Art.

## PLATE XLV

No. 1

## COLONEL DUCKETT'S GLOVES

EIGHTEENTH CENTURY

**A** PAIR of large dark brown leather gloves, measuring  $11\frac{1}{2}$  inches inclusive ; the gauntlets are short, being only 3 inches deep, composed entirely of one broad piece of gold lace, and are lined with pale yellow satin ; the backs of the gloves are slightly embroidered with a floral design in gold wire thread, together with some herring-bone stitching of the same material. These gloves have a clumsy appearance, and mark the decline from the beauty and elegance of the Stuart and earlier periods ; they are said to have belonged to Colonel William Duckett, who served in Queen Anne's Army under the great Duke of Marlborough ; they were at one time exhibited at the South Kensington Museum, and are now in the collection of the Author.

No. 2

## A PAIR OF LEATHER MITTENS

**A** PAIR of fingerless gloves, or mittens, of thick brown leather ; they measure only  $8\frac{1}{2}$  inches in length, of which  $1\frac{1}{2}$  inches forms a cuff of crimson morocco leather, the inside being lined some  $2\frac{1}{2}$  inches up with stout leather ; the stitching throughout is of a very coarse character, and strength, rather than style or elegance, seems to have been the object of the maker ; their appearance suggests a falconer as their original owner, and their date is probably early sixteenth century. In the collection of the Author.

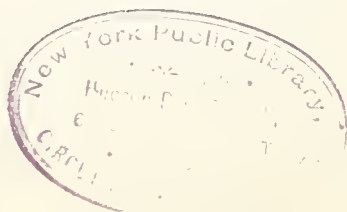
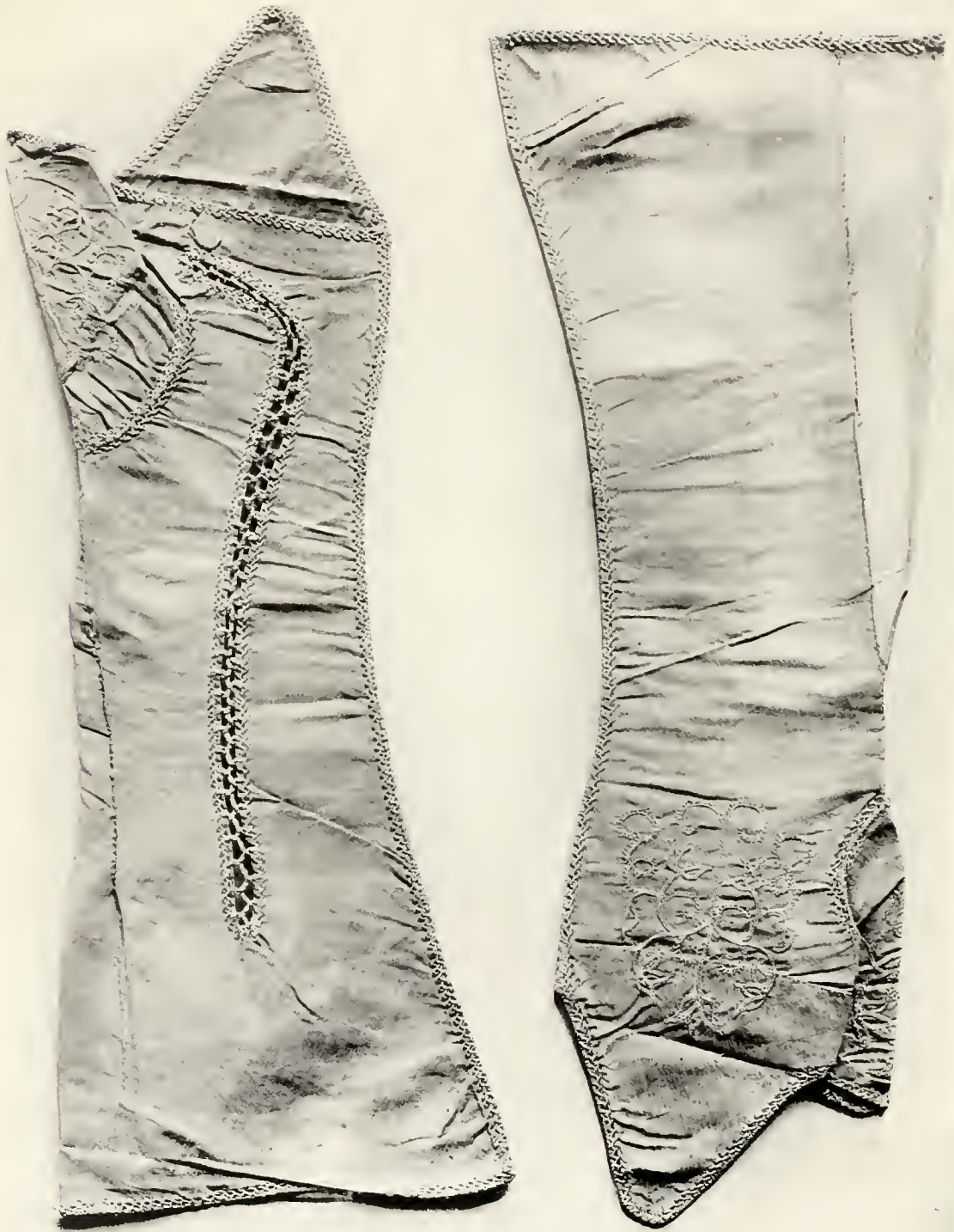












## PLATE XLVI

## A PAIR OF MITTENS

EIGHTEENTH CENTURY

A PAIR of lady's mittens, made of pale yellow woven silk, enriched with needlework of pink thread. The tip of the thumb would protrude beyond its sheath, while the backs only of the fingers would be covered by the pointed flaps ; the entire length of the mittens is  $14\frac{1}{2}$  inches, and in the official catalogue their date is given as of the eighteenth century.

Edinburgh Museum of Science and Art.





# SHOES



## HISTORICAL INTRODUCTION ON SHOES

SO many authors have at various times, written about the origin, development, and history of foot-gear, the changes in fashion, shape, and material, that it is almost impossible to add any fresh information on this interesting subject. On the other hand, the subject has not been equally illustrated, and to supply this want the present work, it is hoped, may somewhat compensate for the past, particularly as all the pictures have been specially photographed, or drawn, for this volume from actual existing examples of shoes of various periods. To assist in rendering the illustrations more interesting a few introductory remarks may not be altogether unacceptable.

The frequent mention of shoes in the Old Testament is remarkable. God thus commanded Moses: "Draw not nigh hither: put off thy shoes from off thy feet, for the place whereon thou standest is holy ground" (Exod. iii. 5). To this day the Oriental puts off his shoes on entering his house of prayer.

In the books of Deuteronomy, Joshua, Ruth, in the Psalms, in Amos, and in other parts of the Bible frequent mention is made of shoes. That sandals and shoes of rushes, or of leather, of beautiful workmanship, were commonly worn by the Egyptians, we have ample proof. Witness the splendid examples in the Egyptian department in the British Museum.

Taking a long stride from the more remote period to that of Roman, and later still to mediæval times, we find the art of shoe- and

sandal-making continues to play an important part in the civilised world. Highly decorated, often gilded and jewelled, the shoe maintained its place as an important item in the costumes of all classes. The nailed shoe (*caliga*) of the Roman soldier, the slashed and laced sandal of the aristocrat, and the plain foot-covering of the plebeian have been preserved to us deep in the soil of ancient London. In mediæval times the members of the gentle craft, or followers of St. Crispin, were held in high esteem, and their trade became almost an art. A little book, *Baldunus De Calceo et Nigronius De Caliga Veterum*, published in 1667 at Amsterdam, claimed great antiquity for the shoe, almost associating God Himself with the craft.

Baldunus was an ecclesiastic, and the son of a shoemaker.

In many of the examples of early shoes which have been excavated in the streets of old London there is unmistakable evidence of skill and art having been bestowed on the foot-gear of our ancestors. We find the citizen of London was not unmindful of comfort, for even in mediæval days cork soles were in use, and in other cases a padding composed of small rushes or coarse grass has been found inserted between the inner and under soles of ancient shoes. During the Tudor and Stuart periods the wealthy classes had shoes made of velvet, brocade, silk, and coloured leather, embroidered with gold and rich silk, and not unfrequently ornamented with jewels. During the reign of Henry III. (1216–72) boots and shoes were of a sumptuous character to match the elegance of the costume of the times.

Pointed or broad toes, which were so extravagant in length and size as to require a padding of moss or wool to keep them in shape, were a prevailing fashion; and in the reign of Queen Mary it became necessary, by Royal Proclamation, to prohibit the toes of shoes to be worn wider than 6 inches; the fastenings were of various sorts, sometimes of rich ribbon, sometimes by costly buckles, and at others

the instep flap was covered with jewelled or plain silk rosettes tied to the latches of the shoe.

In the sixteenth century John Taylor, the Water Poet, speaks of the extravagance of men of fashion who "*Wear a farm in shoe strings, edged with gold, And spangled garters worth a Copy-hold.*"

As stockings and shoes are closely associated, a quotation from old Stow (p. 867) may be permitted: "First worsted stockings made in England by Wm. Rider 1564, having seen a pair of knit worsted stockings in the lodgings of an Italian Merchant from Mantua. . . ."

"In the second year of Queen Elizabeth, 1560, Mistress Mountague present the Queen with a payre of black knit silke stockings, for a new yeares gift . . ." from which time "the Queen never wore anymore cloath hose but only silke stockings." It may be assumed that Her Majesty was as particular about her shoes as she evidently was about her "silke stockings," which must have been well displayed by her ample and hooped skirts.

Ladies' shoes during the reign of Charles I. and Charles II. reached a high point of elegance and beauty, both as to excellent workmanship and fine material; men's boots and shoes were no less shapely and tasteful, being made of velvet, coloured and Spanish leather, or other rich material.

The fashion with ladies in wearing high-heeled shoes of an extravagant character probably dates back to the seventeenth century, and was introduced with the object of adding to the height of the figure. Madame Pompadour, who was not very tall, adopted this means of improving her appearance; needless to say, the fashion was quickly followed in France, England, and elsewhere. Another method of adding to the height by means of foot-gear was introduced by ladies in Venice: this was by *Chopines*, a kind of stilt made of wood and leather, which often reached the absurd height of twelve



or more inches, and necessitated the wearers having the assistance of either gallants or servants to aid them in keeping their balance while walking.

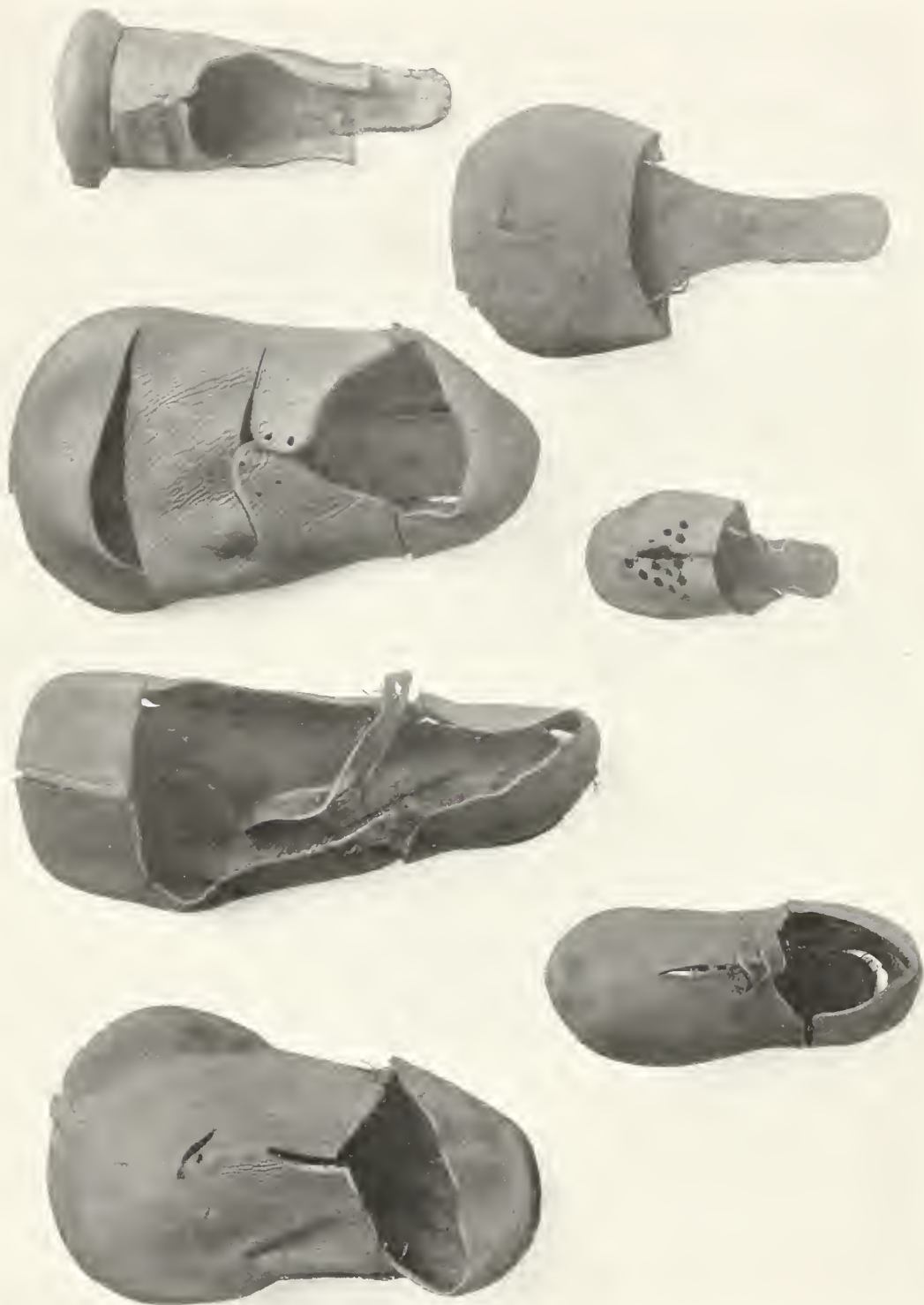
Silver coverings for the high heels of shoes were not altogether unknown, though probably they were of rare occurrence ; a pair, of Dutch manufacture, beautifully engraved, were exhibited in 1874 at a meeting of the Royal Archæological Institution, and were described as having been in use in the middle of the eighteenth century.

Shoes do not seem to have played so important a part in days gone by as did the glove, but the custom of throwing an old shoe or a slipper is one of the uses foot-coverings have been put to in olden times, and which has held its place to our own. There is a French story told of an old woman, who, on seeing the carriage of the young King Louis XIII. passing on its way from the church, where his wedding had just taken place, took off her shoe, and, throwing it at his coach, cried out, "'Tis all I have, Your Majesty, but may the blessing of God go with it." At ancient Jewish weddings it was customary during the ceremony for the husband to offer a ring to the bride, and after embracing her to give her a shoe.

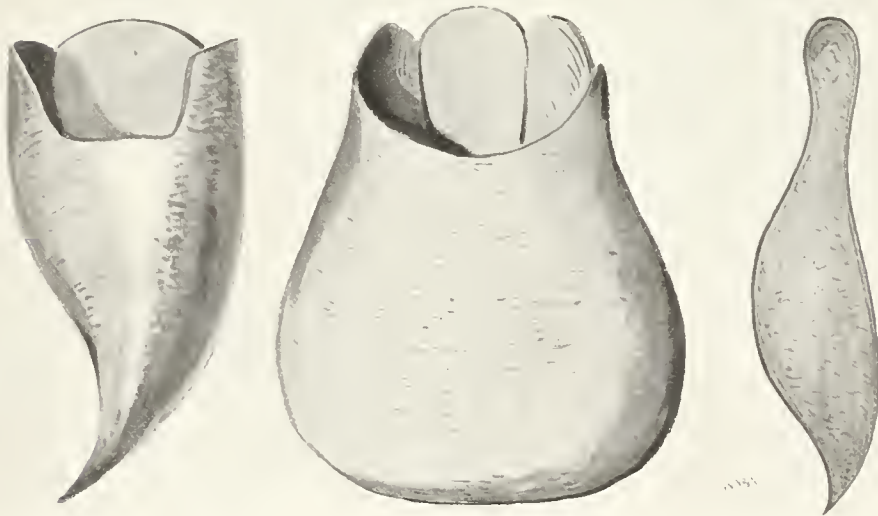
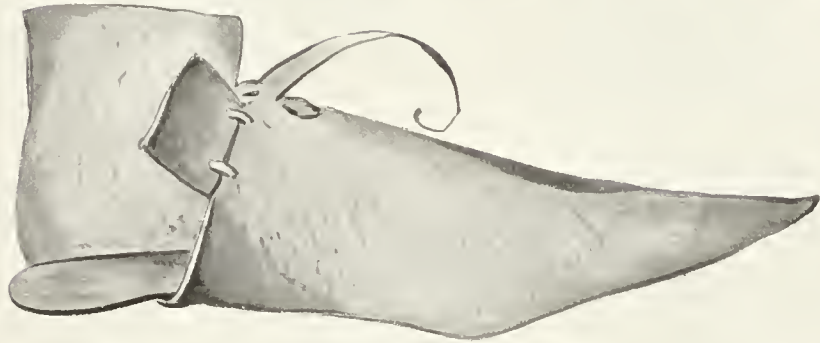
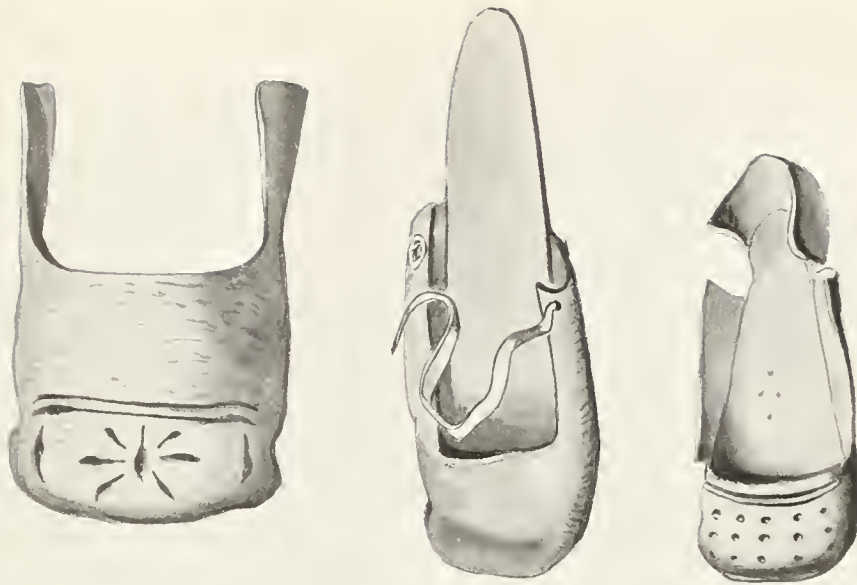
When high heels became unfashionable and flat ones suddenly superseded them, ladies complained that their feet pained them exceedingly ; but with the disappearance of high heels came, it is said, the emancipation of woman, as the flat heels enabled them to move about with greater ease and to take their place in the doings of the world !

In these days of machine-made shoes, when the fashion seems to have gone back to the period of high heels, the loving care and almost artistic feeling of the individual craftsman has departed, but it cannot be denied that the elegant shape and smart appearance of the twentieth-century shoe has not suffered greatly from its modern method of production.











## PLATE I

## MEDIÆVAL SHOES

**V**ARIOUS broad-toed leather shoes of early sixteenth-century date. Numbers of a similar character have been dug up in the city of London.  
Northampton Museum.

## PLATE II

## MEDIÆVAL SHOES

## No. 1

**T**HE front part and toe-piece of a slashed and pounced black-leather shoe; the sole and heel are missing. Sixteenth century.

## No. 2

**A**BLACK-leather fifteenth-century shoe, wanting heel-piece, having its original instep strap and buckle. A similar shoe appears on a monument in Ardingly Church, Sussex, dated 1464.

## No. 3

**A**CHILD'S black-leather shoe, with pounced and slashed fillet or toe-piece. Sixteenth century.

## No. 4

**A** GOOD example of the fifteenth-century pointed, or poulaine shoe, with the strap for tying over the instep ; it measures  $11\frac{1}{4}$  inches. The upper leather, at the heel, is  $4\frac{1}{8}$  inches high ; a part of the side has disappeared. The fashion of this shoe is similar to the steel soleret given on Plate III.

## No. 5

**A**N example of the extravagant and singular fashion of the shoes of the fourteenth century. This shoe is for the right foot, the toe of which takes an outward curve, the shoe of the left foot doing the same, which would cause the wearer to appear as if splay-footed : illustrations of shoes of this kind are to be found in illuminated manuscripts and on monumental brasses of the period.

## No. 6

**A** WIDE-TOED shoe of the time of Henry VIII. It wants the heel-piece, and measures only 9 inches in length, while the toe is 6 inches across. This fashion also prevailed with the military in the steel soleret.

## No. 7

**S**OLE of a shoe of the fourteenth and fifteenth centuries.

The above are from drawings made by the Author.  
 Guildhall Museum, London.





## PLATE III

## MEDIÆVAL AND OTHER SHOES

## No. 1

**S**OLE of a fifteenth-century peaked shoe; the point is destroyed;  $11\frac{1}{2}$  inches long.

## No. 2

**B**ROAD shoe of the time of Henry VIII., with latchets to tie. The back of the heel is missing.

## No. 3

**A** LEATHER clog, for the left foot, composed of several thicknesses of leather; at the toe and waist are the remains of straps for attaching the clog to the foot.

In the collection of the Author.

## No. 4

**A** FIFTEENTH-CENTURY black-leather peaked shoe (poulaine), said to have been found in Moorfields, London. The fastening appears to have been by means of a strap or latchet, part of which is missing, across the instep; a hole on the outside remains, in which probably a hook or button was inserted. Total length of shoe,  $9\frac{1}{2}$  inches. Lately in the Bateman Collection.

The property of Mrs. Seymour Lucas.



## No. 5

**S**OLE of a fifteenth-century shoe.  
In the Author's collection.

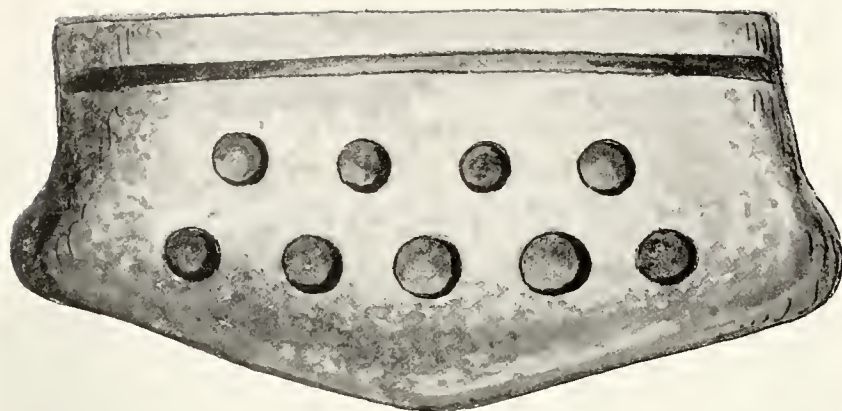
## No. 6

**A**FOURTEENTH-CENTURY steel soleret (poulaine), introduced to compare with the ordinary civilian shoe of the same period.  
In the Author's collection.

## Nos. 7, 8, 9, 10

**C**OMMON everyday leather shoes of the seventeenth century. The second on the left is of buff leather and was found in an old house in Cambridge, with a bandolier of the reign of Charles I. (now in the Author's collection). The remaining three shoes are in the collection of Mrs. Seymour Lucas.





## PLATE IV

## MEDIÆVAL TOE-PIECES

SIXTEENTH CENTURY

**T**HREE broad, black-leather toe-pieces pounced and slashed, measuring respectively  $4\frac{1}{4}$  inches,  $5\frac{1}{2}$  inches, and  $4\frac{7}{8}$  inches across. The military steel solerets partook of the same exaggerated character.

Guildhall Museum, London.

## PLATE V

## MEDIÆVAL SHOE AND PATTENS

## No. 1

**A** SQUARE-TOED, black-leather shoe, minus the heel and side leather, found in excavations in Windmill Street, London. It measures  $9\frac{1}{2}$  inches, the toe at its widest being  $3\frac{1}{4}$  inches. Late fifteenth century. A similar shape was in use in armour at the same period.

## No. 2

**A** WOODEN patten, made of two flat pieces, overlapping in the centre, and hinged with leather; it retains sufficient of the toe and heel straps to indicate the mode of fastening it to the shoe. It measures  $10\frac{1}{2}$  inches in length, and 2 inches at the widest part of the sole. Fourteenth to fifteenth century.

## No. 3

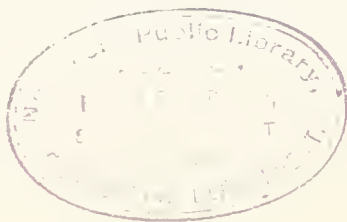
**T**WO views of a wooden patten,  $10\frac{1}{4}$  inches long and  $3\frac{3}{4}$  inches at its widest. From the irregular heights of the projecting supports it would appear to have originally stood on an iron frame. Fourteenth to fifteenth century. From drawings by the Author from examples in the Guildhall Museum, London.











## PLATE VI

## BOOTS OF KING HENRY VI

A PAIR of fine, and probably unique examples of fifteenth-century boots, which, like the gloves of the same sovereign given in Plate II. (on Gloves), have been handed down in good preservation to the present time. The boots, which partake somewhat of the character of gaiters, are made of fine Spanish brown leather, and are lined with deer skin, which still retains its hair; round the ankles is a kind of wadding, between the leather and the lining, apparently to resist the wet. The sides of the boots from the ankles to the knees are fastened by means of a number of small buttons made of finely plaited thread, sewn on with silk; the feet are small, measuring only 10 inches in length; the soles and heels are flat and round; and the waist (that part joining the two) measures only 1 inch across. The total height of the boots from the toes to the top is 2 feet 3 inches, from the heel to the top of the back of the boot is  $23\frac{1}{2}$  inches, and the bell tops measure 11 inches across. The stitching is very fine, and the whole appearance is elegant. These boots, with the before-mentioned gloves, were given by Henry VI. to Sir Ralph Pudsey at Bolton Hall, where they were long preserved. The property of the Free Public Museums, Liverpool.



## PLATE VII

## PEAKED SHOE

FIFTEENTH CENTURY

THIS fine example of a fourteenth- or fifteenth-century peaked shoe, or *Crackowe*, was the kind of foot-gear worn by wealthy people at a time when costume generally had reached an extravagant stage; the peak or point extended so far beyond the foot that it required a stuffing of either hay, moss, or wool to keep it in shape, and in order to allow the wearer to walk the point had to be turned upwards, and fastened to the knee by a slender chain or a coloured cord. Sometimes these lengthy points were twisted into the shape of a ram's horn. This peaked shoe measures from the point to the heel 15 inches; the sole throughout is of one piece of leather, as is also the upper part of the shoe; there are holes at the inner side for the lace, which is still *in situ*, and the instep flap, some  $3\frac{1}{4}$  inches long, is still remaining, though not standing up as it would have done originally. The sole is extremely thin, being only  $\frac{1}{16}$  of an inch at the tip and  $\frac{1}{8}$  at the thickest part, which indicates that it was only intended to be worn indoors; or if for outdoor use, it would have to be worn with a clog or patten, which at that period was a common fashion. The height of the leather at the heel is 3 inches, its inside being stiffened by an extra thickness of leather: the stitching throughout is of a very coarse description. Fairholt, in his *Costume in England*, gives an illustration of a similar shoe, and fixes the date as 1460–1500. The Crackowe described above was found in an ancient house in Toledo, and was purchased shortly after its discovery by its present possessor, Geo. C. Haité, Esqr.



PLATE II.





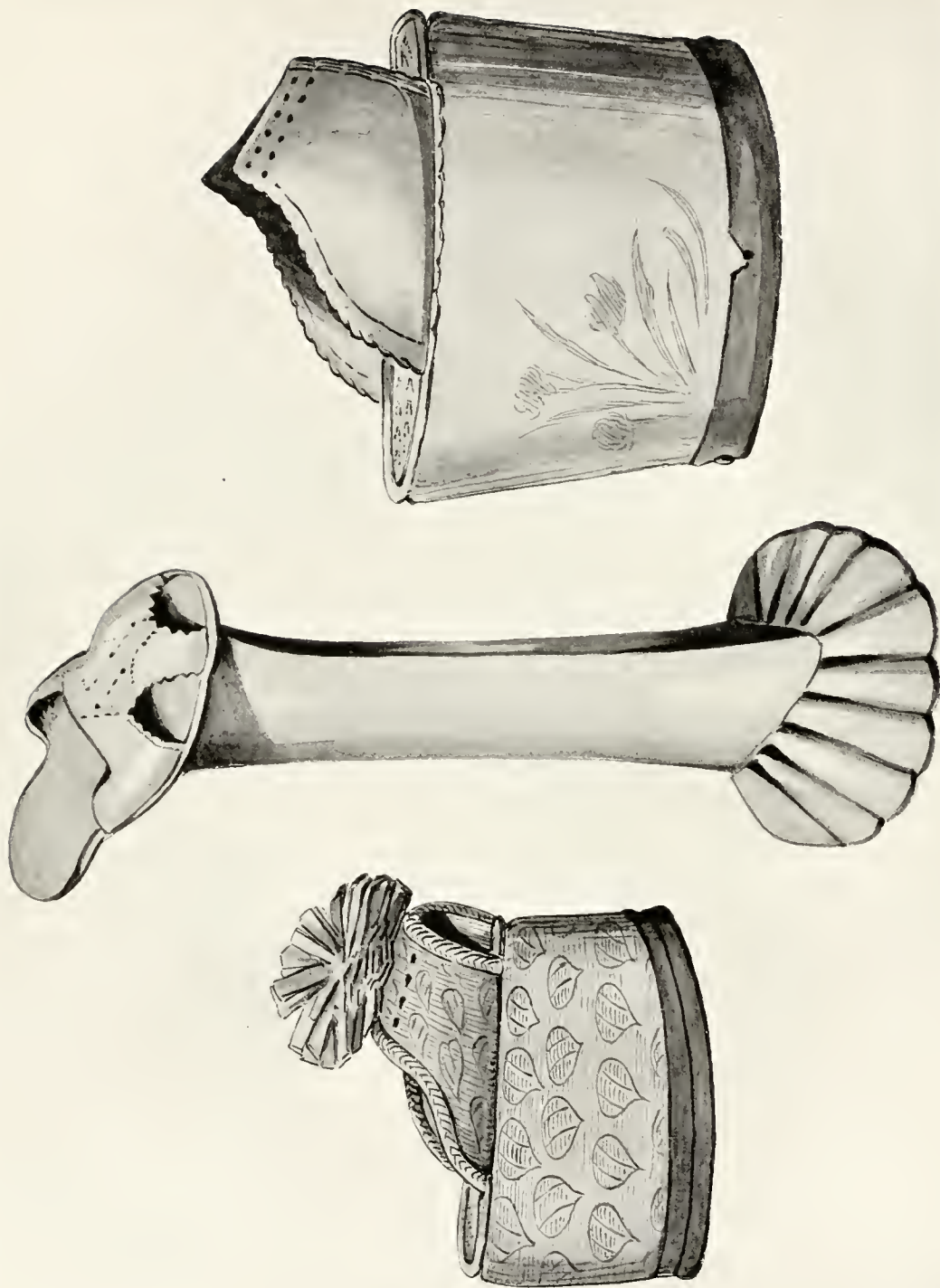


PLATE VIII



## PLATE VIII

## CHOPINES

## No. 1

ONE of a pair of chopines, or tall clog. The soles,  $2\frac{1}{2}$  inches thick, are built of cork, and are, with their latchets, covered with grey ribbed silk; a large silk rosette, originally of salmon-pink, but now faded to a grey colour, is fastened on the instep and covers the lacing eyelet holes.

## No. 2

ONE of a pair, for the right foot, of similar shape to the previous one, but of coarser workmanship and made of black leather; the soles of these are  $5\frac{1}{2}$  inches high, and are constructed of layers or small blocks of cork, the centre being hollow; the outer sides retain some traces of painting.

The above are in the Ashmolean Museum, Oxford.

## No. 3

A VERY elegant chopine, of wood covered with white leather, having a kind of sandal, in which the wearer's foot was placed, and provided with a broad base to give a better balance. Its height is 12 inches, and is an excellent example of the Venetian chopine.

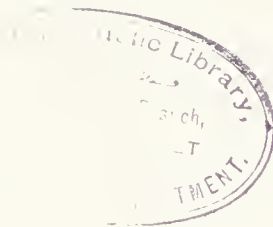
In the British Museum.

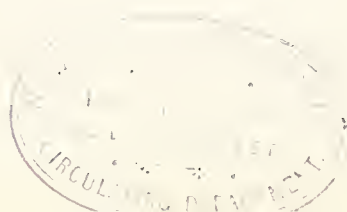
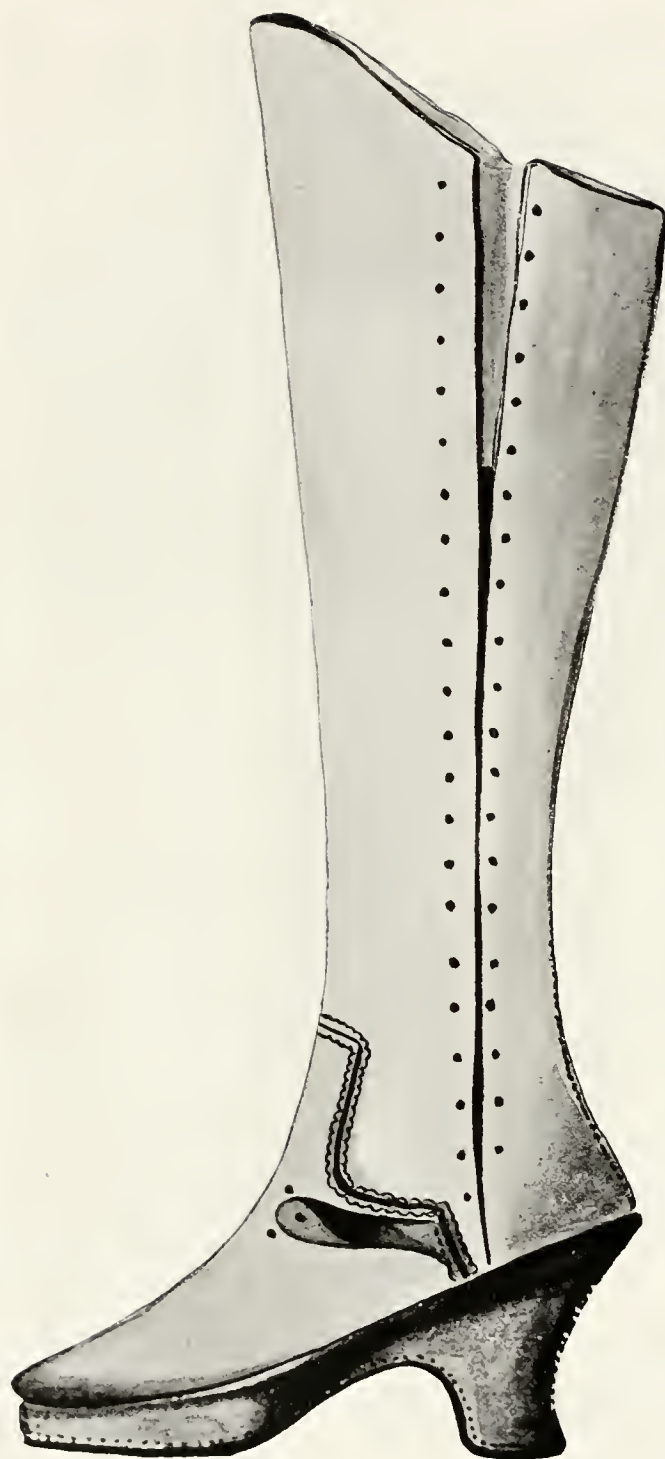
## GLOVES AND SHOES

The chopine is said to be of Eastern origin, and representations of these articles of foot-gear may be found in pictures of Turkish ladies in the time of our Queen Elizabeth. Hamlet, when speaking to one of the lady actors, says, "By 'r lady, your ladyship is nearer heaven than when I saw you last by the altitude of a chopine." They were made of wood, or cork, often eighteen inches high, and covered with leather of various colours, and not unfrequently decorated with painted designs. They were introduced into England from Venice as late as 1670, though probably were never in very common use in this country. Their great height rendered it necessary for the wearer to be supported by men, or maid servants, when walking.

It is asserted that when Charles I. met his future Queen, Henrietta Maria, at Dover, "he cast his eyes towards her (she seeming higher than report was, reaching to his shoulder), which she perceiving, showed him her shoes, saying to this effect, 'Sir, I stand upon mine own feet, I have no help of art; thus high I am, and am neither higher nor lower.'"

Evidently intending the King to understand that she was not standing upon chopines.





## PLATE IX

## QUEEN ELIZABETH'S BUSKINS

FROM A DRAWING BY THE AUTHOR

ONE of a pair of riding-boots, or buskins, of elegant shape and excellent workmanship. They are made of soft leather of a rich brown colour, stitched with white thread ; the heels, covered with leather of the same colour, are of wood, and are 3 inches high ; the soles at the thickest part are  $\frac{3}{4}$  of an inch ; a continuous layer of brown leather covers both heels and soles. The entire length from the base of the heel to the toe is 7 inches. The legs are open at the sides and are pierced for lacing ; their total height is 18 inches, and they are lined with fawn-coloured silk some five inches from the tops : there are four holes on the instep of the buskins, through which a cord or ribbon would be passed to draw the latches together, to which probably a rosette would be fastened.

These buskins, which undoubtedly belonged to Queen Elizabeth, are in perfect preservation, and are kept among the treasures of the Ashmolean Museum, Oxford.



## PLATE X

## SHOES OF QUEEN ELIZABETH

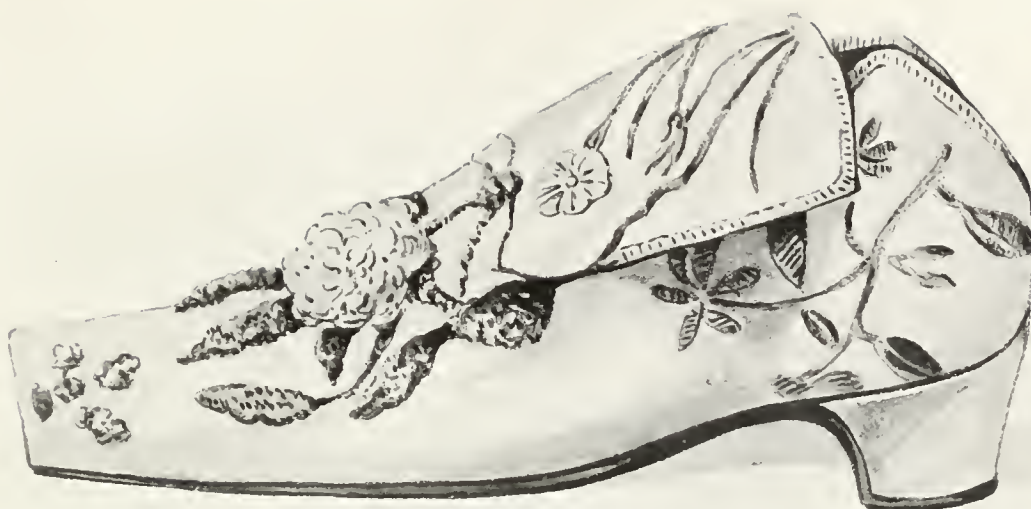
FROM DRAWINGS BY THE AUTHOR

## No. 1

**A** SHOE, for the left foot, of an extremely handsome pair of white satin shoes which belonged to Queen Elizabeth. They are beautifully embroidered with silk and metal wire, the colours being esthetic green, blue, pink, and yellow. The toes, flat and square, measure about  $2\frac{1}{2}$  inches across, the total length of the shoes being about 11 inches. They were in Case C. 188 in the catalogue of the New Gallery Exhibition, 1902.

## No. 2

**R**IGHT shoe of a pair also once belonging to Queen Elizabeth. These are of ribbed salmon-coloured silk, embroidered in silver and crimson; the toes are square and blocked, and are about  $2\frac{1}{4}$  inches wide. The heels are square, and some  $2\frac{1}{2}$  inches high; length of shoes, 10 inches. The lining on the inner sole is a dark red leather. These were exhibited in the same case with the above, and both specimens are the property of Earl Brownlow.





No. 3

SHOE OF ELIZABETH, QUEEN OF  
BOHEMIA

SEVENTEENTH CENTURY

ONE of a pair of shoes, once in the possession of Lady Cotton, of Conington, Cambs, who had been in the service of their owner, the Princess Elizabeth, the daughter of James I. They are of red cloth, embroidered with silver, and have black heels. They measure 9 inches in length; the toe is  $1\frac{7}{8}$  inches wide and the heel  $2\frac{3}{8}$  inches high.

The following inscription is attached to the shoes :—

“Shoes of Princess Elizabeth, afterwards Queen of Bohemia, daughter of James I. Given to my wife’s great grandmother by her godmother, old Lady Cotton, of Conington, in Cambridgeshire, who had been in the service of the above Princess.

(Signed) Matthew Rugeley Sep 2<sup>nd</sup> 1797  
Joseph Miller.”

In the Saffron Walden Museum.

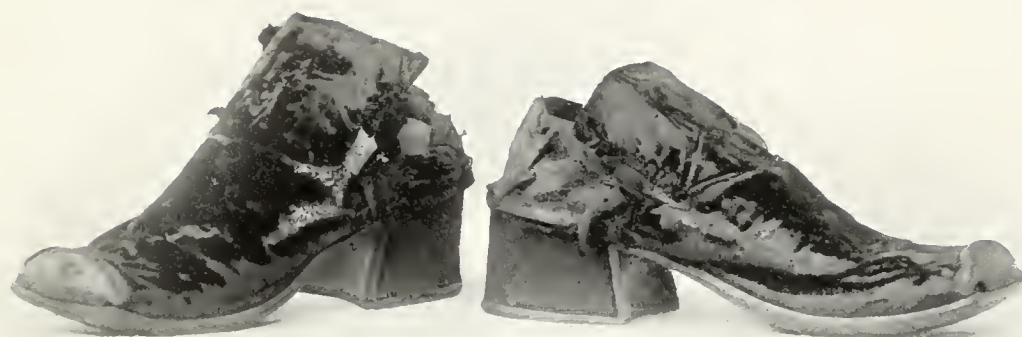
## PLATE XI

## SHOES OF CHARLES I

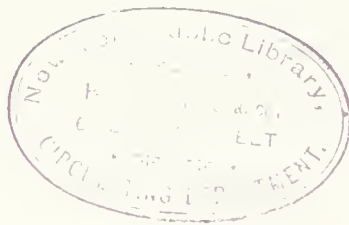
**T**WO views, back and front, of a pair of shoes which belonged to King Charles. They are made of brown leather, which is covered with black velvet, both leather and velvet now sadly decayed; the total length from toe to heel is  $10\frac{1}{2}$  inches; the square toes measure  $2\frac{7}{8}$  inches across; the heels, apparently of leather and hollow and riveted with small wooden pegs, are 2 inches high and 3 inches across, and were originally covered, like the shoes, with black velvet, but the nap has now almost entirely disappeared from the surface. The soles are bevelled at the edges, which give a light appearance, and as they show but little trace of wear, probably were only used for indoor purposes. The square flaps on the instep are  $4\frac{1}{2}$  inches wide at the top, and were undoubtedly partly covered by the large rosettes so familiar in Van Dyck's portraits of King Charles; the insides of these flaps are lined with a rich ribbed-black silk, and are bound with the same material; the stitching throughout is very fine. This interesting pair of shoes was at one time in the collection of the Duke of Buckingham, but is now the property of General W. E. G. Lytton-Bulwer.



PLATE XI









## PLATE XII

## CAVALIER BOOTS

SEVENTEENTH CENTURY

Nos. 1 and 2

**G**OOD examples of military jack-boots worn during the Cromwellian Period. It is a singular fact that boots of this extravagant description were worn alike by Cavalier and Puritan, the enormously large and wide tops being common to both. The toes are squared and blocked, and the heels are remarkably high and composed of several layers of leather ; the tops are full and well shaped, and could at will be drawn up over the thigh or turned down over the calf of the legs. They retain their original spurs, with twelve pointed rowels.

No. 3

**A**NOTHER jack-boot of the seventeenth century, with a low heel and an ill-shaped top.

No. 4

**A**SIMILAR jack-boot to the above, but with an elegantly shaped top, high heel, and square-blocked toe. This, like No. 3, retains its spur rest above the heel.

Northampton Museum.



## PLATE XIII

## MILITARY JACK-BOOTS

SEVENTEENTH CENTURY

FROM DRAWINGS BY THE AUTHOR

## No. 1

ONE of a pair of jack-boots, for the left foot, of an exceptionally elegant character. They are of black leather, the legs being strengthened by six vertical bands of leather  $\frac{3}{4}$  of an inch wide, and very neatly stitched on the boot; the bell-shaped tops are of a soft leather, which enabled the wearer at will to turn them down when necessary; the heels are composed of three thicknesses or layers of leather, and are 3 inches high, which must have produced considerable pressure on the instep; there is a spur-rest of leather a few inches above the heel. The total height of the boots is 26 inches. This kind of boot was worn by the cavalry regiments in the latter part of the seventeenth century.

Tower of London.

## No. 2

RIGHT jack-boot, one of a pair, having a heavy and clumsy appearance, with well-shaped instep stirrup guards; their height is  $24\frac{1}{2}$  inches. The soles, an inch thick, are composed of five layers of leather; the heels are 2 inches high and are hollow. These boots retain their spurs, which are kept in position by the "rests" at the back of the heel.

Tower of London.

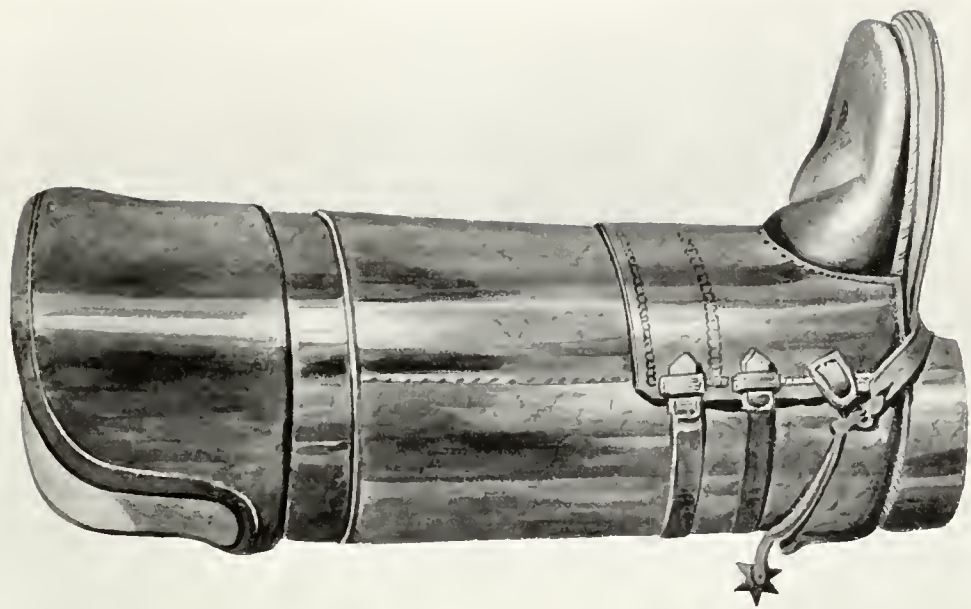


PLATE XIII











## PLATE XIV

## CAPTAIN LENCHE'S BOOT

SEVENTEENTH CENTURY

A VERY perfect specimen of a Cavalier's boot of the seventeenth century ; the large bell-shaped top could be worn either as shown in the picture or pulled up over the knee and thigh at the pleasure of the wearer. It is said to have been worn by Captain, or Colonel, Lenche at the battle of Worcester when fighting under the banner of the Royalists. Colonel Lenche lived at Church Lench, near Worcester, which is not far from the residence of an ancestor of the present possessor of the relic, between whose family, on the wife's side, there was some relationship with that of Colonel Lenche. The boot is of black leather ; the bell top, apparently originally buff, measures 10 inches across, while at the bottom it is 17 inches ; the height of the boot is 18 inches ; the heel, which is composed of thirteen layers of leather, is  $2\frac{1}{2}$  inches high ; the sole, of three layers, is  $\frac{1}{2}$  an inch thick ; the toe is squared and is 3 inches wide. The boot retains its original stirrup-leather and eight-pointed rowel spur, for the support of which there is a "rest" some 2 inches above the heel. Sir Sibald Scott, in his book on *The British Army*, gives a small engraving of this interesting boot. The property of A. S. Field, Esqr.

## PLATE XV

## MILITARY BOOTS

SEVENTEENTH CENTURY

**T**WO views, giving the back and front, of military boots in common wear during the great Civil War. The large overhanging bell tops could be used by the wearer as described in the previous plate ; they are made of very stout black leather, with thick soles and squared toes ; the heels are of several layers of leather, and there are spur-rests above them. These boots are preserved in the ancient chapel, now used as a museum, standing within the ruined walls of Farleigh Castle, Somersetshire. It is a singular fact that this Castle was held for a short time during the Civil War, for the king, by a Colonel Hungerford, while its actual owner at the time, Sir Edward Hungerford, was commanding the Wiltshire forces on the side of the Commonwealth.

The boots are the property of Lord Donington.





## PLATE XVI

No. 1

## SHOES OF QUEEN ANNE

**T**HIS pair of shoes, said to have belonged to Queen Anne, is extremely elegant and neat ; the material of which they are made is sky-blue satin, entirely without ornamentation ; the heels, which are covered with the same material, are of wood, and are 2 inches high ; the latchets are wide and fastened across the insteps by the original gilt metal buckles. The entire length of the shoes from toe to heel is  $8\frac{1}{2}$  inches, and they are the property of Mrs. Simpson Carson.

No. 2

**A** BEAUTIFUL pair of eighteenth-century shoes of crimson velvet embroidered with gold.

No. 3

**T**HE clogs belonging to the above. In the Northampton Museum.



## PLATE XVII

## THE DUKE OF GLOUCESTER'S BOOT

ONE of a pair of boots, of singular character, of late seventeenth-century workmanship. They are made of rough-grained black leather, neatly stitched with white thread. The bell tops are of buff leather, pierced and goffered at the lower edge ; the heels are low and flat ; the toes square and slightly blocked, are 2 inches wide ; the total height of the boots from the heels to the bell tops is  $8\frac{1}{2}$  inches, the length of the foot is 6 inches. These interesting relics belonged to Prince William Henry, Duke of Gloucester, the son of Princess (afterwards Queen) Anne and Prince George of Denmark. The lad died at the age of eleven, early in 1700.

The boots, which were at one time the property of Alderman Fletcher, now form part of the collection of the Ashmolean Museum, Oxford.







PLATE XVIII



2  
60 L. 11. 1.  
CIRCULATING 1.



## PLATE XVIII

No. 1

## SHOES OF QUEEN ANNE'S REIGN

A PAIR of very elegant and dainty shoes of exquisite workmanship. They are made of white satin ; a broad band,  $2\frac{1}{2}$  inches wide, of gold lace with an edging of gold gimp, covers the whole front of the foot from the toes to the top of the instep flap. A similar ornamentation, but narrower, adorns the heels. The sides of the shoes are covered with narrow white silk braid neatly arranged in parallel lines. The latchets are wide, and show the marks of the buckles which were used to fasten them. The toes are pointed, and the heels, which are of wood, are  $2\frac{1}{8}$  inches high ; the lining of the shoes is blue silk, except the latchets, heels, and instep flaps, which are lined with white satin. The length of these charming and perfect shoes is  $9\frac{3}{8}$  inches, and their date seventeenth century.

In the collection of Mrs. Seymour Lucas.

No. 2

## A PAIR OF LADY'S SHOES

SEVENTEENTH CENTURY

A PAIR of lady's shoes of pale fawn-coloured silk brocade, figured with a light and dark electric blue pattern of foliage. The insides are lined with yellow canvas, and the heels, as usual of wood, are covered with brocade and measure  $2\frac{3}{4}$  inches in height. The toes are pointed and slightly upturned. Their general design is very elegant.

In the collection of the Author.

No. 3

## A LADY'S SHOES AND CLOGS

THE pair of shoes and clogs on the lower part of the plate are excellent examples of the foot-gear of a well-to-do county lady of the early part of the eighteenth century. They are made of yellow worsted brocade; the heels, of wood,  $2\frac{3}{4}$  inches high, are covered with the same material. The latchets are wide, and have been fastened with buckles.

The clogs, one of which is on the shoe, the other shown beside, are also of yellow brocade, the tabs being tied with faded buff ribbon, and have flat leather soles. These shoes and clogs belonged to a lady of an influential family once residing at Chesterton, near Cambridge.

In the collection of the Author.





## PLATE XIX

## LADIES' SHOES

SEVENTEENTH CENTURY

A SUPERB pair of lady's shoes, made of damask, the prevailing colours being green, silver-grey, and pink dotted with red. The latchets are small and are made for tying across the instep; the heels, covered with damask, are of wood, and are of great breadth and measure 3 inches in height; the toes are extremely pointed and exceed the length of the foot, necessitating the use of wool at the points to keep them in shape; they are probably English made, and belong to the reign of Queen Anne.

The second pair of shoes on this plate are very elegant and of beautiful workmanship. They are made of crimson morocco leather; the latchets are very wide and were fastened over the instep with buckles. The heels are 3 inches high, and very small; the toes are rounded.

Inside the left shoe, on the canvas lining, is written, "*Mrs. Raynes Own Moroco (sic) Pumps 1636.*"

Both of the above pairs of shoes are the property of Mrs. Elkin Mathews.



## PLATE XX

## No. 1

SHOES OF THE REIGN OF WILLIAM  
AND MARY

A PAIR of blackish brown leather shoes, with double latches crossing extremely high instep flaps, and fastening at the sides by means of a button and hook. The flap is well shaped, and gives an elegant and smart appearance to the shoes. The heels, of wood, are 2 inches high and are covered with crimson leather ; the toes are rounded, and the total length of the shoes is  $9\frac{1}{2}$  inches. They were originally in the Bateman Collection.

## No. 2

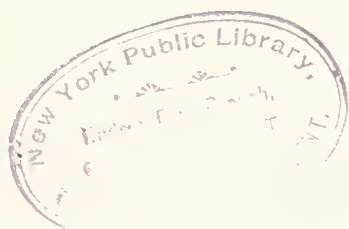
## LORD TREVOR'S SHOES

SEVENTEENTH CENTURY

THE second pair of shoes on the plate are of crimson leather, with wide instep flaps, and having no indication of a means of fastening ; the soles are  $\frac{5}{8}$  of an inch thick, and the heels, of black leather and hollow, are  $1\frac{1}{2}$  inches high. The toes are square and measure  $2\frac{3}{4}$  inches across ; the name of Lord Trevor, in writing of an ancient character, may be traced on the underside of one of the instep flaps. This kind of shoes is of the period of Charles I.

Both the above pairs of shoes are the property of Mrs. Seymour Lucas.











## PLATE XXI

No. 1

## A SHOE OF THE REIGN OF GEORGE II

ONE of a very handsome pair of silk damask shoes, the prevailing colours being green, yellow, and salmon-pink. The heels, 2 inches high, are of wood and are covered with silk damask. The toes are upturned and extremely pointed; the latchets are broad and show signs of wear from the use of buckles. The total length of the shoes from toe to heel is  $9\frac{1}{2}$  inches. Their date is of the reign of George II. In the collection of Mrs. Seymour Lucas.

No. 2

## A LADY'S SHOE

EIGHTEENTH CENTURY

ONE of a pair of lady's shoes of graceful shape, made of silk brocade, with a pattern of flowers and leaves in various colours, pink, blue, green and gold. The latchets are wide, and were intended to be fastened across the instep flaps with buckles. The heels, covered with brocade, are  $2\frac{3}{4}$  inches high, and the toes are extremely pointed. The shoes are lined with white kid leather, except the instep flap, and that has a lining of pale pink ribbed silk. They are thus described by their owner: "These shoes belonged to my maternal great-great-grandmother, Mrs. Cook, of the Manor House, Findern, Derbyshire. The date would be about 1720."

The property of Mrs. C. M. Prickett.

No. 3

## COMBINED SHOE AND CLOG

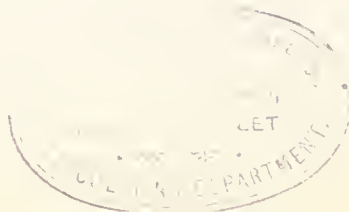
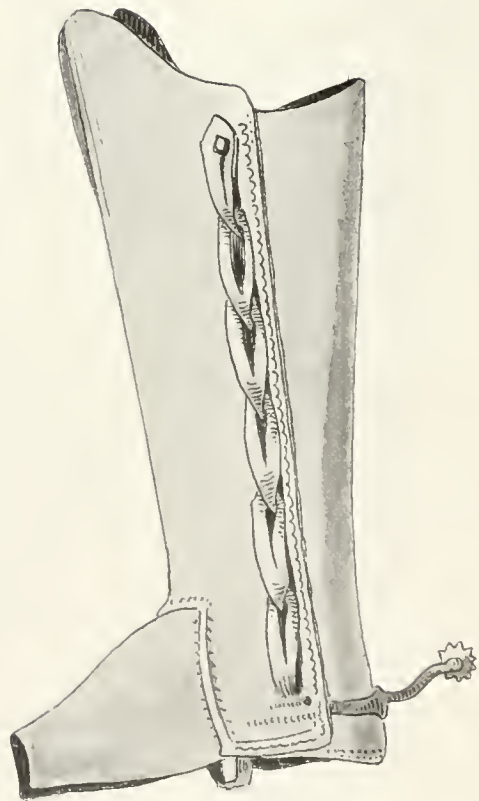
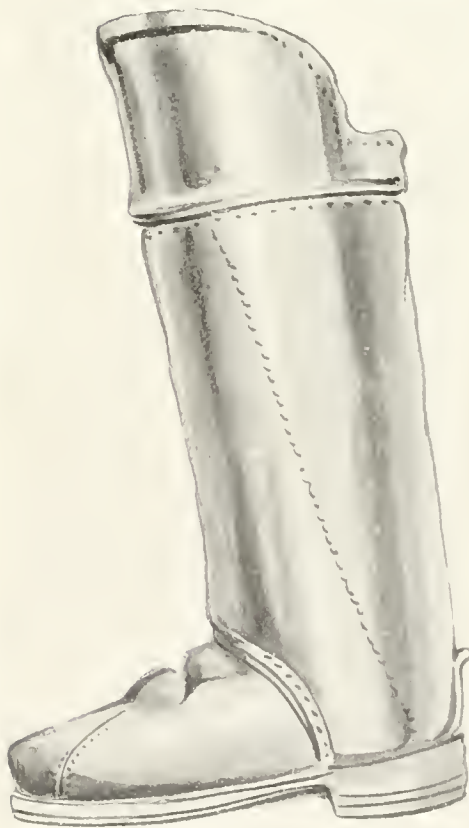
ONE of a pair of very elegant shoes and clogs combined, known also as double-soled shoes, made of white kid leather, which appears to have been covered with cream silk damask. The insteps and toes richly embroidered with pale pink or salmon-coloured silk are powdered with seed pearls ; the heels retain traces of pink brocade ; the latchets are made for tying, and seem from the fragments remaining to have had a fringe and ruching of pearly grey silk, which divided the shoe across the instep, while below the latchets on the instep flap four holes are punched at regular distances probably as a means of affixing a rosette or bow of ribbon. The heels taper downwards and are  $2\frac{1}{2}$  inches high, gaining an additional  $\frac{1}{2}$  inch by the thickness of the flat heel of the clog, which with the sole, also flat, is of brown leather. The toes, measuring  $1\frac{1}{2}$  inches across, are flat and square. The total length of the clogs is  $10\frac{1}{2}$  inches, the heels being  $1\frac{3}{4}$  inches wide ; though the colours of the brocade are faded, the shoes in other respects are in good condition.

Examples of these combined shoes and clogs are to be found in Van Dyck's portrait pictures.

A similar shoe is in the museum at Northampton, and the Cluny Museum, Paris, has also a specimen of this peculiar foot-gear. Their date is probably of the first half of the seventeenth century.

In the collection of Mrs. Seymour Lucas.





## PLATE XXII

No. 1

## MUD GUARDS

EIGHTEENTH CENTURY

A PAIR of mud guards, intended for the use of gentlemen riding in knee breeches and stockings and when not wearing riding-boots. Each guard is made of one piece of stout leather, shaped as a half-leg and foot, and fastened to the stirrup ; a leather socket inside the top and an incision over the instep allows the stirrup strap to pass through, while there are two small incisions at the side for a strap which would keep the stirrup iron in position. The original spurs are fixtures on the guards, but have been at some time or other lowered from their previous position, which was evidently too high and too far outwards to have been effectively used on the horse's flanks.

These very singular guards were found in Bolsover Castle, and are now in that excellent collection of foot-gear in the Northampton Museum.



No. 2

## A POSTILLION'S BOOT

EIGHTEENTH CENTURY

**A** POSTILLION'S boot of the eighteenth century ; heavy and clumsy, but well suited for its purpose.

No. 3

## A MILITARY GAITER

**A** MILITARY gaiter, or legging, in use during the reign of George II. (1750), with its original spur, which is a fixture, on the heel of the gaiter. The lacing at the side is simple in the extreme, being so arranged that the half-dozen split thongs of leather are threaded through each other till the topmost is held by a button.

Both the above are in the Castle Museum, Norwich.

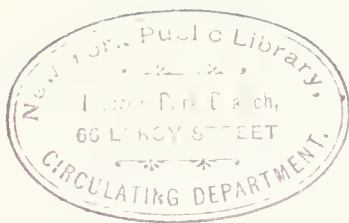


PLATE XXIII



## PLATE XXIII

## No. 1

## LADY'S YELLOW SHOES

EIGHTEENTH CENTURY

**A**N extremely perfect and dainty pair of lady's shoes of bright yellow brocade, embroidered in floral designs with crimson silk and green wire, the pattern being displayed on each shoe with an utter disregard to uniformity. The stitching is throughout very neat. They are lined, as is very generally the case, with white canvas. The heels, which are nearly  $2\frac{3}{4}$  inches high, are hollow, and are covered with brocade. The toes are rounded, the instep flaps are wide, as are also the buckle latches. These shoes are reputed to have been worn by Lady Strafford at the trial of her husband (March, 1641), but the tradition is without foundation, as they belong to a later period. In the collection of the Author.

## No. 2

## A GENTLEMAN'S SHOE

EIGHTEENTH CENTURY

**A**N extraordinary shoe, for a gentleman, with a heel far higher than is commonly found on shoes of this period ; it measures full 6 inches in height. The shoe is extremely elegant, has latches crossing the instep, and retains its original metal buckle of very ornate design. A similar shoe in the Victoria and Albert Museum, Kensington, is described as English, second half of the eighteenth century.

In the Museum, Whitby.

## PLATE XXIV

## A LADY'S SHOES AND CLOGS

EIGHTEENTH CENTURY

A PAIR of lady's shoes of pale green damask, figured with white-and-crimson flowers and foliage. The heels, of wood, are covered with white kid leather and are  $2\frac{1}{2}$  inches high. The toes are pointed, and the instep flaps are cut into points; the entire length of the shoes from the toe to the heel being 7 inches. The latchets are small, and are held on the instep by their original silver clasps or fasteners, which in their turn are held in position by a kind of stud in a button-hole at the end of the latchets.

The silver clasps, examples of which are rare, are Hall marked, having the head of the monarch, George III., the lion passant, and the date mark, U. (1795).

The clogs belonging to this elegant pair of shoes are of stout black leather, the heel guards being of red leather stitched with white thread. The latchets are also of black leather and, though now nearly bare, show traces of having been once covered with pink silk damask. The soles are perfectly flat.

The property of Dr. W. T. Bensley.



PLATE XXII

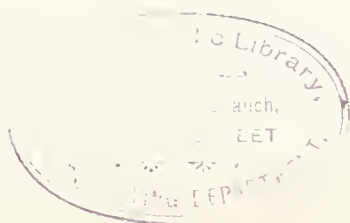
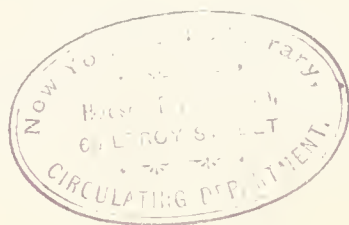






PLATE XXV



## PLATE XXV

## SLIPPERS AND SHOES

Nos. 1 and 3

A PAIR of *petite* French-made slippers of silk, with flowers embroidered in silver and silk of various colours, with a goffering of grey ribbon across the instep; they are lined throughout with white kid leather; the heels, of wood,  $2\frac{1}{2}$  inches high, are covered with polished white leather; the toes are rounded and slightly upturned. The total length of the shoes is only 8 inches; their date is probably early seventeenth century.

No. 2

A SHOE of white kid leather, covered with spotted white satin, embroidered on the toe with flowers and bound with pink ribbed silk, the instep flap being made to draw in with a pink silk cord. The daintily shaped wooden heel,  $2\frac{1}{2}$  inches high, is covered with spotted pink silk, its base being less than an inch across. The letters, of an old-fashioned character, "E. H." are stamped on the lining. Its date is late eighteenth century.

Nos. 4 and 6

A PAIR of curious crimson morocco leather shoes, bound with black silk braid; the toes are very pointed and turned upwards in the style of Eastern foot-gear; the heels, 2 inches high and of wood, are covered with black leather; they taper a short distance down, spreading out again near the base, which is very small. They belong to the middle of the eighteenth century.



## GLOVES AND SHOES

No. 5

**A**N early eighteenth-century shoe of green damask, with high heel and pointed toe ; the latchets are wide and made for being fastened with a buckle.

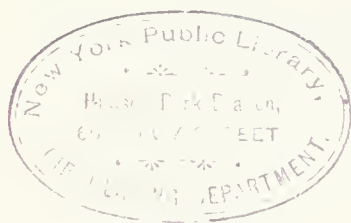
Nos. 7 and 8

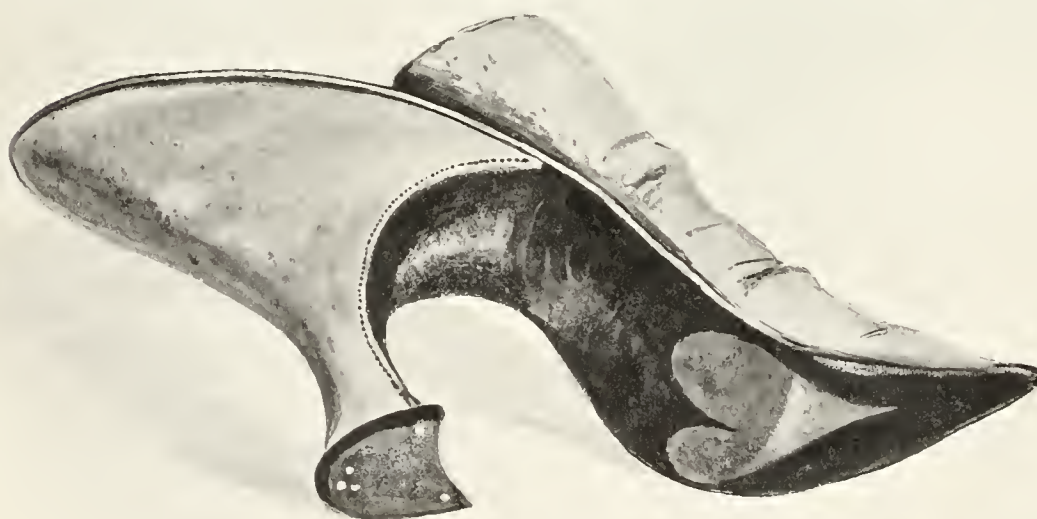
**T**HE clog, which belongs to the shoe beside it in the picture, has the usual flat sole and heel ; the sides are of red leather, stitched with white thread ; the latchets are of pink silk bound with salmon-coloured silk braid.

No. 9

**A**QUEEN ANNE shoe, made of red-and-white striped silk and cotton material, lined throughout with buff canvas ; it has a wide and square instep flap and short latchets or tabs for tying with a ribbon or cord ; the toe is pointed ; the heel is of wood, covered with red leather, and is  $2\frac{1}{2}$  inches high.

All the above are in the collection of the Author.





## PLATE XXVI

No. 1

## A BRIDAL SHOE

EIGHTEENTH CENTURY

**A** LADY'S shoe of buff silk, embroidered with flowers in silver ; the toe is pointed, and the heel is unusually high, being  $3\frac{1}{2}$  inches. The length of the shoe is  $8\frac{1}{2}$  inches. The latches are wide, and are intended to be fastened by a buckle on the instep. This shoe was worn by the grandmother of Sir Wm. Mackenzie, K.C.B., on her wedding-day, in 1776.

Edinburgh Museum of Science and Art.

No. 2

## A LADY'S SHOE

**A** SMALL shoe of moire antique over white kid leather ; the heel is of wood, covered with a very light dove-coloured polished leather. The inside of the shoe is lined with white satin. The heel is exceptionally high, measuring  $3\frac{3}{4}$  inches, the length of the shoe being only 8 inches from the heel to the tip of the sharply pointed toe. This singular specimen has the appearance of a bridal shoe, and the heart, on the ball of the foot, which is of a lighter colour than the rest of the sole, suggests a love story.

The property of W. Cole Plowright, Esq.

## PLATE XXVII

## VARIOUS SHOES AND SLIPPERS

## No. 1

**A** WHITE satin slipper, with a square toe and a low heel ; it is bound with silver braid, and has a rosette of pale blue ribbon trimmed with silver. The shoe is reputed to have belonged to a Lady Digby. Date, about 1750.

## No. 2

**A** SMART shoe of red kid bound with white braid. The toe is pointed, and the instep is slashed and ornamented with a rosette of white ribbon ; a backing or lining of white kid shows through the slashings ; the heel, of red leather, is small, and is  $1\frac{1}{2}$  inches high. Date, eighteenth century.

## No. 3

**A** VERY neat slipper of blue kid, with a low heel and pointed toe. Eighteenth century.

## Nos. 4 and 5

**A** BALL slipper of white ribbed silk goloshed with crimson silk, square-toed and without heels. On the white kid lining is written in ink the name of "*Miss Gordon*," and the maker's name, "*Patterson, 74, Oxford Street*," appears on the sole. The patten, for protecting the slipper, is made of brown morocco leather, and was worn over the ball slipper. Date, early Victorian.







No. 6 (centre of plate)

**T**HIS white satin shoe is embroidered with green, yellow, and light red silk ; it has latchets for buckles, and the heel, of wood,  $2\frac{3}{4}$  inches high, is covered with white kid. Attached to the shoe is a slip of antique paper with faded writing, which states that the shoe belonged to Sarah Churchill, the wife of the Great Duke of Marlborough. The clog, which appears on the extreme right of the picture, belongs to the shoe. Time of Queen Anne.

All the above are in the collection of W. P. Gibbs, Esqr.

The clogs and pattens are of the seventeenth and eighteenth centuries and are in the collection of the Author.

## PLATE XXVIII

## EASTERN SHOES AND CHOPINES

No. 1

**A** PAIR of shoes made of hempen string. Views of the upper and sole are given.

No. 2

**A** PAIR of wooden-soled shoes ; the uppers are composed of leather covered with brown felt, over which is a wide band of blue cashmere.

Nos. 3 and 4

**W**OODEN chopines, or clogs, 8 inches high, worn by Turkish women ; they are thickly inlaid with mother-of-pearl and silver wire and have bands of leather, which form a kind of sandal ; these are covered with puce cloth richly embroidered with gold thread.

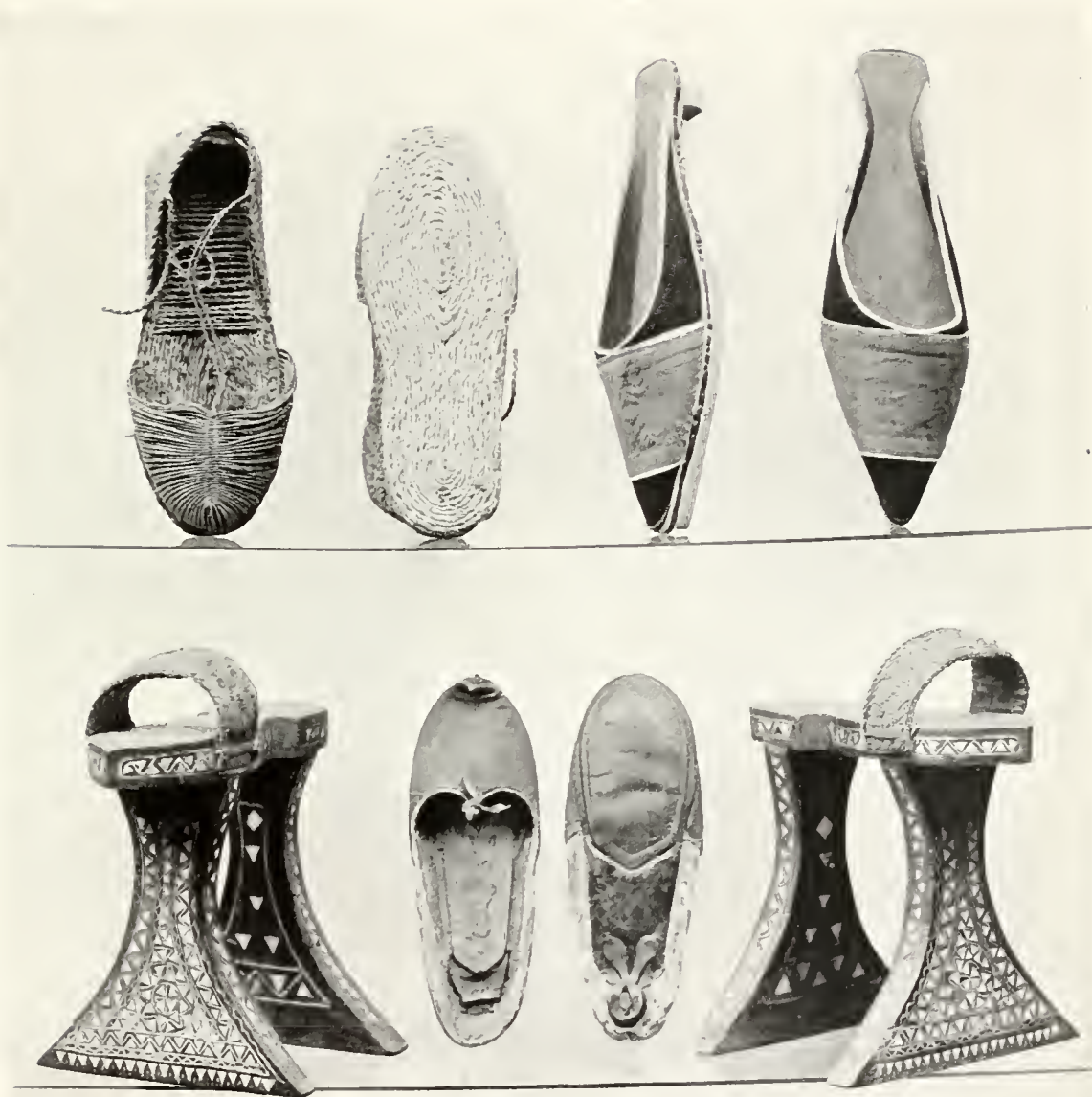
As previously mentioned, chopines are of Eastern origin, and early in the seventeenth century were in use among the ladies of Venice, and eventually found their way into France and, to a small extent, into England.

In the collection of the Author.

No. 5

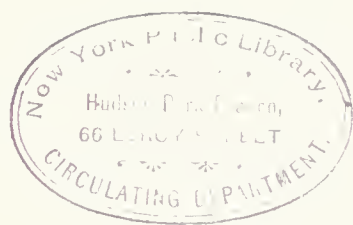
**A** PAIR of Turkish lady's slippers of green leather. The inner soles have small panels of leather work resembling mosaics. The under soles are of two thicknesses of brown leather, and the heels, unusual in oriental slippers, are formed of loops of iron. Their total length is 9 inches.

The property of A. Clark-Kennedy, Esqr.











## PLATE XXIX

## ORIENTAL CHILDREN'S SHOES

## No. 1

**A** CHINESE shoe, for a child ; it is made of various soft materials of brilliant colours—blue, crimson, yellow, etc. ; its length from toe to heel is  $4\frac{1}{2}$  inches.

In the Norwich Museum.

## No. 2

**A** BOHEMIAN child's shoe, made of crimson and yellow leather ; the upper is joined to the sole with narrow strips of leather. Entire length,  $5\frac{1}{4}$  inches.

The property of R. Farren, Esqr.

## No. 3

**T**HIS beautiful Indian shoe, for a child, is made of leather covered with rich embroidery in subdued colours (crimson and buff), relieved by a ruby-coloured jewel on the instep ; the sole is of leather, and measures, from heel to toe,  $4\frac{1}{2}$  inches.

In the Norwich Museum.

## PLATE XXX

## AFRICAN SANDALS

## No. 1

**A**FRICAN sandals, Niger River district, of leather, and of admirable design and workmanship; the ringed receptacle for the great toe is a feature in the sandal.

In the collection of the Author.

## No. 2

**A**SIMILAR pair of leather sandals, from the same locality, the upper strappings being somewhat more elaborate and ornamental.

In the collection of Cole Ambrose, Esqr.





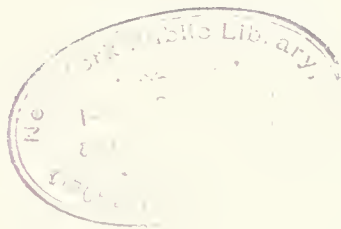






PLATE XXXI

Nos. 1 and 2

NORTH AMERICAN MOCASSINS

**T**WO pairs of North American mocassins, of black cloth elaborately embroidered with beads and silk in brilliant colours.

In the collection of Cole Ambrose, Esqr.

No. 3

AFRICAN SANDALS

**A** PAIR of African sandals, of plain character.  
In the collection of F. W. Phillips, Esqr.

## PLATE XXXII

## CHOPINES

SEVENTEENTH CENTURY

**T**WO pairs of unusually fine chopines, which have been exhibited by their owner at the Victoria and Albert Museum, South Kensington.

The first of these are, as is commonly the case, built of cork, as being the lightest material for the purpose. They are covered with stamped leather, which is inlaid with silver-foil, lacquered to imitate gilding. The sandals, or latches, are ornamented with tufts of silk. The height at the heels is 3 inches. They slope downwards to the toes to a height of  $1\frac{3}{4}$  inches, and their length is  $8\frac{1}{2}$  inches.

The second pair of chopines are of a much bolder character, both in size and height, being  $7\frac{1}{2}$  inches at the heels and  $5\frac{3}{4}$  inches at the toes, but only  $7\frac{1}{2}$  inches long at the base, giving but a scanty sole for the support of the wearer. These chopines are constructed of cork, and are covered with white leather, having a stamped and perforated ornamentation on either side. The slippers, on the top of the structure, are also of white leather, and are decorated with a similar but more elaborate pattern. The origin and use of these singular articles of foot-gear has been already mentioned in the description of Plate VIII. The examples here illustrated are the property of J. H. Fitzhenry, Esqr.





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